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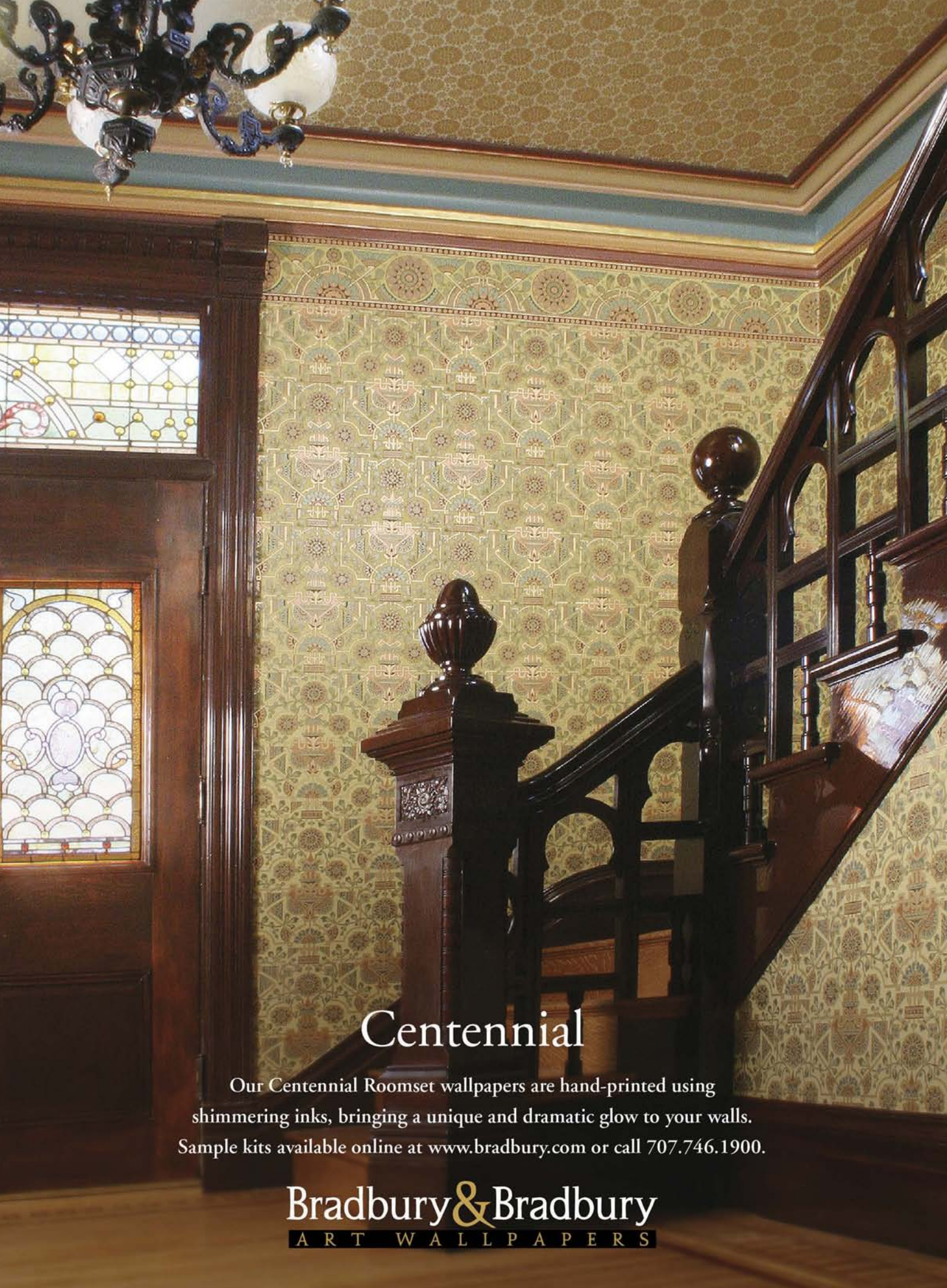
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HISTORIC *Romance*



WHAT IS IT THAT MAKES SOME-ONE FALL IN LOVE WITH A TURN-OF-THE-CENTURY HOME? Is it the

bubbled glass windows or the quarter-sawn oak floors? Maybe it's the tall ceilings or the pocket doors or the crown molding. It's easy to guess that these things might catch your eye while shopping for a home and help you make the decision to purchase an older house, rather than a new one.

The thing is, quite often, these things are broken or missing or have been nearly destroyed in a fire/flood/name-your-natural-disaster-here.

For that reason, I don't think many people choose a Victorian home based on what they see, at least not what they see right now. I think

they make their choice based on what they *hope to see*. These people have vision and passion; they feed on inspiration and creativity; they frequently attend local historical society meetings and visit salvage yards, hoping to learn restoration tricks-of-the-trade that can be applied to their homes.

For these people, we have included the before-and-after renovation story of an 1867 Georgia farmhouse (page 30), and another article (page 62) about the home of George Washington's ancestors—which had been nearly destroyed by fire, as well as the inspirational tale of a prominent 19th-century architect whose work has been nearly forgotten (page 90).

So, as you roll up your sleeves and prepare to take on yet another restoration project, we pray that you will have the vision to actually see those things you have been hoping for, ever since you first walked inside your front door.

Blessings,

Merrie Destefano
Editor

VICTORIAN HOMES

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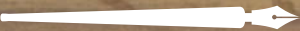
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CRAFTY QUERY

I am looking for a craft project that I'm fairly sure was in last year's issue before Halloween. There were 3 Halloween purses out of felt that you could make. Could you help me with this?

Kelly Smith
Via Facebook

Kelly,
Yes, we ran a Halloween project in the Fall 2014 issue of *Victorian Homes* that told how to make three adorable purses. An image of the first 2-page spread is shown to the right. You can order back issues of that magazine by contacting (866) 368-5651 or by visiting engagedmediamags.com. Thank you very much for your interest!

—Editors



HISTORIC REQUEST

I have been a loyal subscriber of *Victorian Homes* magazine since spring of 1986. I have kept every issue, and they have been a constant source of inspiration and ideas throughout my various historic home restoration projects. I would like to suggest more articles on restoration projects from our readers with some before and after pictures, more photographs of the exteriors of Victorian homes and features on the many architectural styles represented throughout the country. Thank you for considering my suggestions and I look forward to future issues with more inspirational and helpful articles on historic preservation.

Kermit Clay
Pueblo, Co.

Kermit,
We sincerely appreciate letters from long-time subscribers, such as yourself, and whenever possible we strive to accommodate reader requests. We have three articles in this issue that we think will answer those requests. On page 30, we have the first part of a before and after series about a renovated 1867 Victorian farmhouse; on page 90, we have the pictorial history of a renowned 19th-century Louisiana architect; and on page 76, we have tips on giving your historic home more period charm. We hope these stories and many more to come will continue to inspire you.

—Editors

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After

AFTER: Pretty enough to hold court in a foyer or a bedroom nook, this chair has been transformed from its humble beginnings.

For more creative ideas, visit Angie's blog, Knick of Time, at knickoftime.net.

VINTAGE *Glory*

DIY tips on repurposing an old chair, without losing its historic charm.

BY MERRIE DESTEFANO



Before

BEFORE: Learning to recognize that diamond in the rough is important when shopping at auctions.

EVERYBODY LOVES CRUISING THE INTERNET SEARCHING

for that next great idea or perfect inspiration room or DIY project that is completely within your skill set. I must confess, I enjoy looking at these sorts of things and have a list of blogs and Pinterest boards that take me on a welcome journey, almost like driving down a long country road. I recently added a new stop on my Internet cruise: the Knick of Time blog, owned by Angie Chavez. Once you visit her site, you don't have to look far to discover something that will captivate you. For me, it was her project gallery, where a long list of items has been made-over—not to look new, like most people would do. Rather, Angie takes old, used, often discarded pieces of furniture and transforms them into repurposed items that still retain all of their vintage glory—like her Grain Sack Typography Chair, featured here.

“I love going to auctions and bidding on broken things,” she says, “because I know those are the things that not many others will bid on, so I can get a good deal.”

While attending a recent auction, she purchased a pair of antique caned chairs. They looked like someone had attempted repairing the seats, but didn't finish the job. “I thought about trying to learn to cane them myself,” Angie admits, “but I knew the chances of that happening anytime in the near future were slim to none.”

Instead, she decided to work her renovation magic on one of the chairs. Take a look at her step-by-step process.

Step 1



Since the chair needed a new bottom, Angie had her husband cut a wood piece in the same shape as the caned area.

Step 2



She then traced that shape on some dense chair foam and cut it with a handy electric carving knife that she purchased from a thrift store for \$3.

Step 3

After that, she cut a square of grain sack fabric that she had purchased from Decor Steals.

Step 4



Next, she stapled the opposite sides of the fabric to the board, then asked her teenage son to stand on the board to squash the foam down while she finished, stapling her way around it. She doesn't always do this, but the foam was thick and a bit more difficult to work with than the foam she had normally used.

Step 5



The No. 1 typography is a replica from a late 1800s sewing pattern. Angie made a vinyl stencil of the type, then painted it onto the fabric.

Angie briefly thought about painting the chair, but once she cleaned it up, the wood was too gorgeous and it didn't need any more help.

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BY MERRIE DESTEFANO



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MAGNIFICENT *Majolica*

Collecting this lovely ceramicware is easier if you know where to look.

WRITTEN, STYLED AND PHOTOGRAPHED BY LIDY BAARS

ANTIQUE MAJOLICA EXCITES BOTH COLLECTORS AND DESIGNERS WITH ITS STRONG,

vivid colors. With a seemingly unending variation of colors, styles and shapes, these functional pieces of the past make stunning décor items today. Made in an infinite variety of naturalistic designs, majolica can be found in colors and forms to enhance any interior, and can be displayed as decorative art.

Many of these colorful antiques were designed for the Victorian dining table, each piece beautifully illustrating its original use.

HISTORY OF MAJOLICA

Herbert Minton, the English ceramist, is credited with coining the term ‘majolica.’ Exhibiting his new line of ceramics at The Great Exhibition of 1851 in London, he called his colorful pieces Palissy ware, an homage to the talented 16th-century Frenchman Bernard Palissy, whose high relief, vividly colored lead-glazed pieces inspired Minton’s French-born art director Léon Arnoux.

The word majolica was also used to describe Minton’s collection of ceramics, since it resembled the tin-glazed, 16th-century Spanish and Italian earthenware of the same name. Aficionados soon knew Minton’s work as majolica.

A soft-paste earthenware that was fired to biscuit stage, majolica was coated with opaque lead or tin glaze which was allowed to dry. The piece was then hand-painted with colorful metal oxide glazes and fired again, creating the glossy, lustrous glazed finish for which majolica is most admired.

A variety of antique French barbotine and toleware displayed on an antique tea trolley creates a charming vignette in the living room. The deep colors of green majolica complement the green autumn hydrangeas arranged in the antique French Monteith bowl.

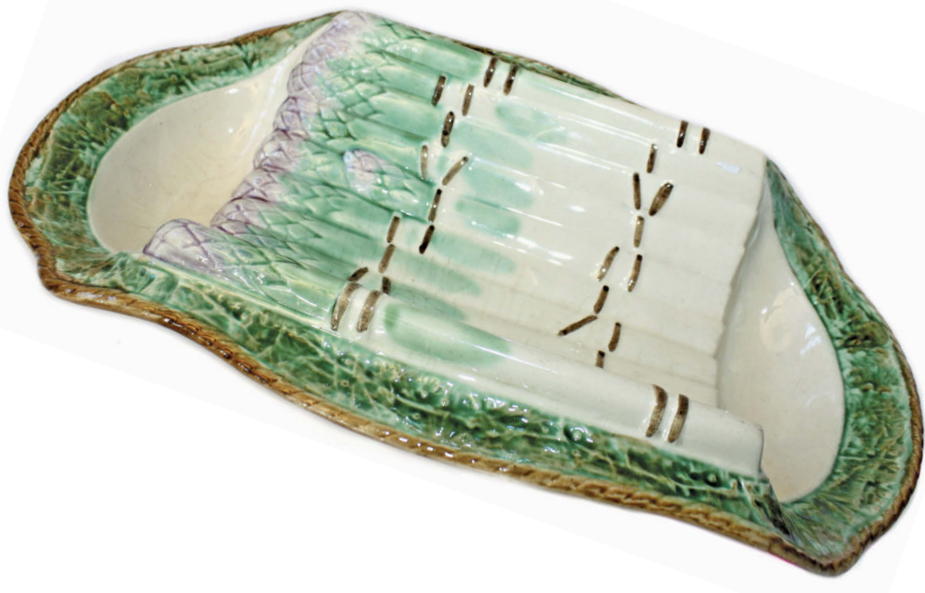


Majolica was also mass-produced, making it possible for the middle class to emulate the sumptuous lifestyle of the royals, since a majolica set of plates was much less costly than the gilded porcelain sets favored at court.

Excitement about majolica traveled across the Channel, and before long there was a majolica renaissance in late 19th-century Europe, particularly in France. Called barbotine, many of the French factories started producing striking serving pieces with diverse designs.

During that time in history, asparagus was the most favored delicacy to serve to important guests. It was once a luxury food for the wealthy, but the industrial revolution had made it possible for the European middle classes to obtain this delicacy. The vegetable was so popular that there were asparagus competitions, asparagus fairs, towns that crowned 'asparagus Queens,' and a full-on "asparagus frenzy" that spread throughout Western Europe.

As a result of asparagus' extensive popularity in France, the barbotine factories expanded their production to design and market a seemingly infinite variety of asparagus-serving pieces. Magnificent asparagus-serving cradles, platters and plates were made in the Alsace Lorraine region of France, by the ceramic artists in Tours and Paris, and at the factories of Sarreguemines, St. Clement, Choisy-le-Roi and Luneville.



Top: A mid-1800s Longchamp French majolica asparagus cradle server resembles an array of asparagus with a bed of country leaves on the perimeter.

Middle: Fashioned in the late 1800s, this Sarreguemines French majolica asparagus server was modeled to resemble French white asparagus, fresh from the country, displayed in a basket.

Bottom: 19th-century Keller and Guerin Luneville asparagus plates with scalloped rims have a country basket weave design on a wide yellow border. Each plate was individually molded and hand-painted with sauce wells.



A bouquet of purple statice and white mums arranged in a majolica pitcher echoes the colors of the antique French majolica displayed in this simple white hutch in the kitchen.



TYPES OF ASPARAGUS MAJOLICA

Asparagus majolica consists of four types: cradles, platters, individual plates with a sauce well for butter and sauceboats or pitchers.

The cradles, meant to emulate a bunch of asparagus, come in fantastic shapes. Some are high, some are low, some come with a separate under-plate. Many of them also have drainage holes.

Platters are either made to complement a sculpted cradle or to hold asparagus without a cradle. Ribbons are often a part of the fanciful designs, either tying together the earthenware vegetable stalks or flowing around the cutout handles.

Whimsical, naturalistic French asparagus plates are the single most collected pieces of majolica today. Since artichokes were

equally esteemed during the late 19th century, many of the French asparagus designs incorporated artichokes.

Although many collectors assemble a combination of different plates, it's always desirable to find a set of matching plates from France. Since each plate was hand-painted, each one is a unique, distinctive work of art.

Sauceboats and pitchers are the most rare to find. Least-produced of all the French majolica, they were also the most-often broken. Although asparagus pieces were avidly used in French households and are relatively easy to find today, assembling a collection of sauceboats proves a costly venture.



A diverse collection of antique French majolica creates a dramatic display when shown off in a French armoire.

HOW TO DISPLAY YOUR COLLECTION OF MAJOLICA

When it comes to French “asparagus-ware”—no matter what you collect—its beauty and history will compel you to seek out unusual additions. A quirky cradle or a complete set of plates will catch your eye and delight your heart.

Since these pieces are tin-glazed, it's not advisable to use them for actual food service. The decorative options for displaying your collection are endless, however, and the way you display your collection will depend on the size of your collection, the available space and your own personal preference.

Plates can be wall-mounted with plate hangers or displayed on stands. The platters look wonderful on stands, although some collectors prefer to display their cherished collection behind the doors of an antique armoire, while others simply layer plates and platters on shelves in their buffet or sideboard.

No matter how you display them, the collectability and popularity of French majolica pieces will endure. The beauty of majolica asparagus pieces lies in their decorative style and amazing designs and colors. Arranging majolica throughout your home will give each room a touch of beauty and bring the pleasure and excitement of France into your home.



Above: This Luneville French Barbotine asparagus cradle, circa mid-19th century, was modeled to resemble a bed of leaves—most likely kale—with white asparagus on top, their lovely tips a lavender purple color.

Bottom: A rare and exceptional Keller and Guerin Luneville master asparagus serving tray boasts a raised design of artichokes and ribbon-trimmed asparagus on a bed of leaves.

7 TIPS TO SUCCESS

How to collect antique French majolica like a pro.

Collectors of French Majolica plates, cradles and platters look for high-quality, famous makers, along with distinctive designs and colors. What you collect depends on your taste, space for display, and often what you can or are willing to spend on a collection. Here are some tips to help you curate a charming, authentic assemblage.

1. CHIPS.

Look for pieces without chips, excessive crazing, or any cracks that go all the way through the piece. There are exceptions to this rule, and once in a while you may come across a piece that steals your heart: It's unusual and has interesting color, but may have a chip or a repair. Unless you are buying for investment purposes, buy it anyway—you will enjoy it every time you see it.

2. GLAZES.

Glazes should be shiny and conform to the outline of the piece. As with any other antique, the majolica piece should look well-painted and be a visual delight.

3. UNDERGLAZES.

The best quality majolica has an underglaze in green, pink, blue or cream (white), mottled blue-black or blue-brown.

4. FACTORIES.

Do your research about the factories that made French Majolica. There were many factories that produced asparagus pieces, so look up their back stamps and become familiar with those.

5. MARKS.

Most collectors prefer majolica that is clearly marked, however, many fine pieces are unmarked. The more “good” majolica you have seen, the better chance you will have of recognizing quality pieces that are unmarked.

6. WEIGHT.

Majolica has a certain “weight.” If a piece feels unusually light, it may be a modern-day copy.

7. LUSTER AND COLOR.

True antique majolica has a richness, a deep lustrous glaze, and colors and shapes that enchant.

The most remarkable part of Staffordshire figurines is their simple folk-style craftsmanship, created by many potters throughout the region. Pictured here is the most identifiable style of the figurines: common folks depicting everyday life.



Staffordshire has been referred to as “folk art of the people for the people.”

A Spotlight on Staffordshire

Collecting folk art created by the people, for the people will give
your home a unique, country Victorian look.

WRITTEN, STYLED AND PHOTOGRAPHED BY MELINDA GRAHAM

HAVING A PASSION FOR COLLECTING IS A SPECIAL THING. Whether a lifelong passion or a newfound hobby, hunting for treasures can bring joy. One homeowner's passion for Staffordshire figurines even led to the dedication of an entire room, just to showcase her lovely collection.

Although "Staffordshire figures" is a broad term that refers to earthenware (pottery made of clay fired to a porous state) made in England and Scotland between 1740 and 1960, the figures that most people collect today were manufactured in factories in the county of Staffordshire during the mid-to-late 19th century Victorian period. Of all the pottery created during this time period, this is one of the most available to today's collectors.

FOLK ART OF THE PEOPLE

During the late 18th century through the mid-19th century, potters created figurines with intricate details and rich colors. These skilled laborers, usually men, came from England's working class. They focused on painting mainly high-end pottery and porcelain. The untrained local women and children painted the Staffordshire figurines. The finishes tended to have a less formal, freehanded stroke style, which created a charming folk-art appeal. Staffordshire has been referred to as "folk art of the people for the people." This playful feel lends itself well to almost any décor.

CONNECTING THE PAST WITH THE PRESENT

Even though the age of these tiny treasures makes them precious collectibles (as far as pre-Victorian through Victorian collectibles go), Staffordshire is readily available and oftentimes very affordable. These delightful figurines were made inexpensively and then sold at reasonable prices. They were present in many homes across England and eventually collected in America through the 20th century. The subject matter was quite varied, from domestic animals to exotic animals, hunters to royalty to politicians, as well as structures and buildings. There are also functional differences: figurines, boxes, vases and inkwells. This accessibility and widespread availability makes collecting Staffordshire a very appealing pastime. The range of subject matters and colors also allows for effortless integration into many of today's homes. Decorating with Staffordshire figures is a wonderful way to connect the past with the present by paying homage to a simple art form and, at the same time, appreciating a beautiful and elegant period in history.



Of all of the pottery created during this time period, this is one of the most available to today's collectors.



Holding true to the fun-spirited and whimsical nature of Victorian style, a tiny frog lurks deep inside this 1863 mug. The tradition is a more benign version of the practical joke of slipping a toad into someone's drink when they were not looking.

EXPERT ADVICE

There is no single rule for determining a Staffordshire figurine's authenticity. Figuring out the age can also be very difficult. These classic collectibles were produced by factories with hundreds of laborers, with a multitude of ways to mold and paint the various items. Looking at all of the piece's features can help determine the age, authenticity, value and quality. There are many resources available online, but when in doubt, always consider reaching out to a reputable dealer. They are generally passionate about sharing their love and knowledge of Staffordshire with novice collectors.

This accessibility and widespread availability
makes collecting Staffordshire a
very appealing pastime.



Victorians loved nursery rhymes, fables and tall tales, so Mother Goose proved to be a welcome inspiration for this charming figurine from the mid-1880s.

COLLECTING STAFFORDSHIRE

1. **Value.** Of all the figurines available, famous people and exotic animals tend to be the most valuable. Hunting figures and dogs were the most commonly produced, so their value tends to be a bit lower. As far as famous figures and politicians go, the exceptions to this rule are the famous figurines of Queen Victoria that were produced in large quantities. Their value is not as great merely because of the large number that were produced.
2. **Quality.** Look for sharp edges of the mold that make for crisp details. The more mold detail, the greater the value. The intensity and range of colors also adds value. Single figures with multiple rich, vibrant colors will be valued more than items that have fewer colors in muted tones.
3. **Condition.** Unlike many antiques, the condition of Staffordshire figures is not as important as some other factors. Due to various manufacturing flaws and the paint imperfections from unskilled artisans, condition can vary greatly from piece to piece. It also adds to the character and the folk art appeal. Even minor cracks and chips due to age tend to affect the value very little, if at all.
4. **Beware of reproductions.** Staffordshire reproductions were produced through the 20th century, and some are still being created today. Look for items made prior to World War II for the greatest value and quality. One way to check the age is by looking for worn gilding. Newer pieces have bright brassy or yellow gilded details, while their antique counterparts tend to have a dull, worn look to the trim. Also check the bottom. Most old Staffordshire lack back stamps or manufacturing marks. Newer reproductions will usually be marked. Check that marks have not been scraped or sanded off.
5. **Avoid forgeries.** Detecting fakes can pose a challenge. Some manufacturers even go so far as to rub dirt into the finish or glaze, in an attempt to create the illusion of age. Check the colors and details, as they were originally painted by unskilled laborers. If a figure looks too perfect or the details appear to be transferred on rather than hand-painted, the item is probably a fake. Another way to check authenticity of Staffordshire pieces is by the weight, as the older figures are typically heavier than the newer ones.



Human figures were sometimes referred to as "image toys" or "chimney ornaments." Those designed as actual chimney ornaments were produced with a flat rear side, intended to be hidden when placed against the mantel wall.



Dogs are the most readily available of the animal figurines collected. King Charles Spaniels became the most popular, due to Queen Victoria's famous pet spaniel, Dash.

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DeeDee got her beautiful double doors in the foyer. To the right is a found marble mantel supported by two reclaimed corbels. The Harveys' collection of walking sticks await adventure in an artillery basket they found at Scott's Antique Market 18 years ago. Here, they stand at attention inside metal tubes that were used for artillery shells.



Georgia Farmhouse REIMAGINED

A loving couple restores an abandoned fixer-upper
into a historical crown jewel.

BY ABELLA CARROLL
PHOTOGRAPHY BY TODD STONE

WHEN PETE AND DEEDEE HARVEY OF PEACHTREE CITY, GEORGIA,

decided to make a change in their residence, they didn't have to go far to find their new nest. In a nearby city, they came across an abandoned 1867 Victorian farmhouse that was in danger of being condemned. Since both were fond of older homes—they each owned one before getting married—it was fitting that together they would take this lonely abode, give it the attention it deserved, and restore its beauty and prominence in Senoia, Georgia. Thanks to beautifully photographed images of the restoration from Historical Concepts Architecture and Planning, *Victorian Homes* was able to track down its owners and share their story.

“This home was completely dilapidated,” DeeDee, interior designer and decorator, says. “But I instantly saw the potential, and in my head I had it all laid out in about twenty minutes. So I discussed it with my husband, and we paid \$84,000 for the house and land to restore her, when most people would have torn her down.”

Salvaging as much of the original house as possible, DeeDee and Peter set out on a restoration project that would take a full year to complete. Since doors are a perfect focal point to any home, DeeDee knew she wanted to pay close attention to detail in that area. “I’ve always been a fan of double doors,” she explains. “So one of the first things I did was search for the perfect ones for the entryway.” They found old Victorian doors in New Orleans, fumigated them for bugs, and kept the original elements and hardware intact including the Victorian doorbell (complete with turn knob) and the mail slot.



AFTER: The welcoming double doors are Victorian finds from New Orleans. While only replacing the doorknobs, the Harveys left the rest of the original hardware intact, since it was so reminiscent of a bygone era. This included both the mail slot and the old-fashioned doorbell complete with turn knob.

That was just the beginning. From the staircases to the inside doorways-turned-pocket doors, the couple kept as many original details as possible in order to make their home unique and true to its character. When they installed something new, they infused an old-fashioned look by adding subtle touches where no one would notice the difference.

After living in a town with all newer construction, the Harveys were thrilled to take on the challenges and to experience the joys of renovating their new home. Senoia is a town where few people leave, and new models do not appear. That's the charm of the historical city which has attracted filmmakers to produce movies that include *Fried Green Tomatoes*, *Driving Miss Daisy*, *Sweet Home Alabama*, *Pet Sematary II* and even the popular cult TV series *The Walking Dead*.



Before

BEFORE: Although the front porch was found in disarray, the gingerbread exterior was salvaged in the renovation. The single front door would be the first thing DeeDee replaced.

“This home was completely dilapidated,”

interior designer and decorator DeeDee says.

“But I instantly saw the potential, and in my head I had it all laid out in about twenty minutes.”



As there is no basement in the house, they decided to build a carriage house to add space. DeeDee designed the cedar garage doors herself, designing the trim using timbers from the deconstruction of the original house.



AFTER: The couple always admired the look of field stone, which they used for the hilly pathway leading to the porch steps.

Salvaging as much of the original house as possible, DeeDee and Peter set out on a restoration project that would take a full year to complete.



BEFORE: This image shows how the porch had been neglected, abandoned and left to rot.



AFTER: DeeDee combined the future and the past on the porch, including the two gas lanterns which were new, made to look old. The benches are special to her—she purchased them at Hobby Lobby while shopping with a dear friend, who later died in a car accident. The benches will accompany DeeDee wherever she lives as a fond reminder.

“Friends thought we were crazy when we purchased this home that was in need of much repair,” DeeDee admits. “But it was a joy to see it come to life! Traveling to flea markets, antique shows and salvage yards was pure bliss. Peter and I love a good hunt.”

And hunt they did. In addition to flea markets, some of their favorite places to discover vintage treasures included Scott Antique Show in Atlanta and turn-of-the-century factories. Many objects found their way to the Harveys via Chicago, New Orleans and abroad.

But in addition to their joy of treasure hunting and renovation came difficulties that would try their patience. The foundation was unstable and had to be completely rebuilt. The prior owners had used spray-can foam insulation between

From the staircases to the inside doorways-turned-pocket-doors, the couple kept as many original details as possible in order to make their home unique and true to its character.



Before

BEFORE: This image depicts how the stairway inside the home was unseen from the foyer.



After

AFTER: The couple reversed the stairway to be seen from the entryway. At the bottom of the stairs, a cast-iron banister piece discovered in New Orleans bears the markings "N.O. Iron Works" on the bottom.



the clapboards, which made them unsalvageable and also in need of replacement.

Even with the setbacks, their passion for restoring their new home was strong enough to keep them going. Personal touches began with the exterior, where DeeDee showcased her signature colors, using hues from the Sherwin Williams HGTV home paint color palette: Hazel Blue and Creamy. They kept the charm of salvaged gingerbread elements and then reapplied it to the facade. They replaced the single old door with double doors that widened the entryway, replaced the glass, and on the transom etched the address of their transformed home.

The couple's dream home extended to a carriage house beyond the front house with a studio above it where they can entertain,

design or store extra vintage pieces intended for sale or for DeeDee's clients. Beyond the carriage house is a pool and a lush garden.

Their labor of love paid off in a big way. Not only are they satisfied with their renovation, but neighbors and passersby still stop by and inquire about their beautiful, historic transformation.

"Not only did we save a piece of history, we improved the town too. Instead of an eyesore, our home is now a crown jewel," DeeDee says with pride.

This article is the first in a three-part series. Stay tuned for the continued story of this amazing transformation in the next few issues of *Victorian Homes*.



TIPS TO CONSIDER BEFORE RENOVATING A PERIOD HOME

DeeDee Harvey provides tips for anyone inspired to take on the adventure of transforming a period home, old to new again.

- **THINK TWICE BEFORE ATTEMPTING A MAJOR HOUSE RENOVATION.** If you have a love for vintage architecture, consider the pros and cons before moving forward. But when completed, the pride of ownership is beyond that of a new build.
- **BE PREPARED.** It will most likely be more expensive to renovate an older home than to build new.
- **BE SURE TO GET A BUDGET SCHEDULE** before committing to purchasing. Your up-front cost may be more, but by doing this, you can eliminate heartache down the road.
- **WHEN CHOOSING A CONTRACTOR,** look for one who has renovated old homes and shares your vision for your home. The Harveys' contractor, John Bynum, was willing to explore any idea they presented to him. For instance, while traveling to Hong Kong, DeeDee stayed in a hotel where there were no visible signs of the shower drain. She showed it to John and he engineered a way to use it in their master shower.
- **TO MAKE THE HOME UNIQUE AND TRUE TO CHARACTER,** keep as many original details as possible. For instance, to differentiate the new from old on interior doors, try sanding back the old and leaving the original paint and character intact.



Quality & QUIRK

Artistic passion transforms a historic manor.

BY CHARLOTTE METCALF
PHOTOGRAPHY BY ANDREAS VON EINSIEDEL

AFTER A DRIVE THROUGH MIST-WREATHED, undulating dales, Lazonby Manor—the home of sculptor David Williams-Ellis and his wife, interior designer Serena—comes as a surprise. It looks as though it's stood for centuries, but the house defies classification. Too quirky for a conventional manor house and certainly grander than a farmhouse, Lazonby Manor is an exotic hybrid that David describes as “a Cumbrian medieval fortification or a Tuscan folly, depending on how you look at it.”





Serena's passion for collecting beautiful, quirky pieces was kindled when her mother took her to a junk shop when Serena was just five.

Its position is more fortress than folly, standing high and proud on the edge of an escarpment and looking out over a steep valley, formal gardens and fields of black-faced sheep. It's a beautiful, wild setting for David's bronze figures that populate the landscape—one leaps at the front door, another springs from a barn roof, others dance around a pond. The sculpture adds a sense of vitality and energy to this remote





"I love blue and white and have been collecting it for years," Serena says of the china on her Welsh dresser, which was found in two parts in a workshop at David's old family home in Wales. The kitchen provides ample space for a sunny breakfast room and an informal dining area.

spot and heightens the sense that Lazonby is a magical maverick born of two highly creative people's dreams. David comes from an artistic family: his great-uncle, Clough Williams-Ellis, was the architect responsible for the Italianate village of Portmeirion in North Wales, and his sister Bronwyn is a renowned ceramicist. Serena's passion for collecting beautiful, quirky

pieces was kindled when her mother took her to a junk shop when Serena was just five.

David and Serena inherited a farmhouse, the basis for Lazonby, when her grandfather passed away 18 years ago. "We were living an ordinary London life in Fulham and decided to renovate Lazonby and add the tower," David says. "It only took a year, and we loved



The bedroom corridor curtains are made from natural sacking linen with a bespoke braid.





it so much that we moved here permanently.” They have lived in Lazonby ever since with their three children. It’s now also a base for their work, with two adjoining barns converted into a studio for David’s sculpture and an office for Serena’s thriving interior design business.

ROUND EDGES

David and Serena worked with local architect Digby Harris on the house, but it was Serena who mapped out the detailed plan. Her precise drawings now decorate the downstairs bathroom. “I’ve never trained as an architect but I was so certain about what I wanted,” Serena explains. “A good house is not about the frilly bits like curtains—it’s all about space, structure and flow. You’ve got to have good bones, and if you don’t, create them!” She shows how she plays her windows, rather than installing them straight to bring in half the amount of light. She doesn’t like square edges, describing them as ‘visually unforgiving,’ so every corner has to be rounded.

“It’s these details that make all of the difference,” Serena says. “Once, I asked a client, who was a top model, what buttons she wanted on her cushions. I wanted to know if the buttons would be covered buttons or bone, wooden or mother-of-pearl and she asked me why I was so obsessive. I answered, ‘Interior design is no different from the fashion industry—you’d worry about the buttons on a dress.’” Serena feels that she is obsessive about detail, yet has the ability to somehow pull it all together as though it hadn’t been designed at all.

The bedroom is painted in Dix Blue by Farrow & Ball to provide a tranquil background for Serena’s splashes of color. The exceptional antique four-poster bed was purchased from a client of Serena’s and had been in storage for years when she decided to renovate it.

“A good house is not about the frilly bits
like curtains—it's all about space,
structure and flow.”





THE RIGHT MÉLANGE

It's the drawing room in the new tower that perhaps best displays Serena's knack for pulling things together. "Sometimes I worry that I've overdone it," she laughs, throwing the door open into a spectacular room with windows on all sides. It is so full of furniture and paintings that it would feel stuffed and cluttered were it not for Serena's sure grasp and bold use of color, along with the underlying themes that work and bind the room together. "The difficult thing is to mix old and new pieces cohesively so that they mingle and flow. You've got to understand the feel, form and scale of the room to create the right mélange," she explains.

She is adamant that pretty colors must only sit alongside sludgy ones. "Never put pink and yellow together," she insists with a shudder. "If you've got a lovely rose pink, put it with smoky grey or moss green, like in nature, where flashes of color look glorious against the dirty green of leaves." Richly textured sarongs from Chiang Mai or vibrant Guatemalan textiles are draped over the backs of chairs, alongside Victorian tapestry cushions and faded toile-de-jouy upholstery. A Regency chair seat has a geometric Arts and Crafts pattern. A screen she picked up in a junk shop resides in a corner alongside antiques. One of David's figures, a glass mermaid, glimmers in sunlight that pours in from one of the long windows. Serena moved the windows around when she was designing the room so that most of them face the spectacular view over the valley, allowing space on the opposite wall for a big family portrait.

The comfortable spare bedroom includes an antique bathtub from a salvage yard and vintage eiderdowns.





Photo courtesy



Top Left: Serena found the pair of Staffordshire exotic birds at an antiques market and converted them into lamps.

Above: The downstairs bathroom is wallpapered in Serena's meticulous house plans, while an antique mirror provides a focal point on the reclaimed faux Carrera marble basin.

Below Left: Visible in the bathroom mirror is the glass-fronted Georgian painted cabinet on a stand that Serena discovered in an antique shop in Bath. The armchair is upholstered in Ian Mankin ticking.

QUALITY AND DETAIL

Since the windows are such a feature of the room, Serena gave serious attention to the quality of her curtains. "I like my curtains to be finished as well as a Savile Row suit, with razor-sharp, absolutely flawlessly straight piping," Serena says. "Nowadays there's no understanding of texture, color or cut. My son still wears a dinner jacket in silk velvet that was made for his great-uncle in the 1890s and it's still beautifully cut. If things are really good, they'll stand the test of time. That's why I buy gorgeous things and build around them."

"It's these details that make all of the difference."

Serena feels that she is obsessive about detail, yet has the ability to somehow pull it all together as if it hadn't been designed at all. For all her insistence on quality and detail, **Serena's sense of humor and her lightness of touch** are what ultimately makes Lazonby Manor such a friendly, welcoming house.

Right and Below: The entrance hall and staircase ended up being on a much bigger scale than Serena and David had originally anticipated, but now the space provides the perfect setting for David's sculpture to shine.

Bottom Right: Two of David's bronzes, visible from the study window, add a humorous decorative touch to the pond.





“I’ve never trained as an architect,
but I was so certain about what I wanted.”



Grazing sheep add to the bucolic setting that surrounds Lazonby Manor.



David's sculpture of the Three Graces adds life to the sunken garden, framed by beech hedges. The figures are influenced by David's interest in Mayan and Egyptian culture.

Serena's favorite room is the dining room. After the drawing room, she felt the need to pare things down a bit. "I love the space, it feels so calm—decorated but clean," she says. It's been enhanced by paneling and molding found at a Sotheby's sale in a muddy field: The Duke of Devonshire had decided to sell doors, skirting, shutters, chimney pieces and paneling that had been moldering in storage, having been stripped from Devonshire House at the turn of the century. Serena bought one lot, stripped back the tobacco-colored varnish and found beautiful original cream and gilt 18th-century moldings beneath.

For all her insistence on quality and detail, Serena's sense of humor and lightness of touch are what ultimately makes Lazonby Manor such a friendly, welcoming house. "I like things that make me smile," Serena says, picking up a Staffordshire dog. "When I go into a home that has a nude, bare, clean look there's nothing fun. But just look at this dog's silly face and basket of flowers and the way the glaze has all run—now that really does make me smile!"

A HOME FOR THE *Ages*

The owners of this stately manor have survived imprisonment in the Tower of London and two World Wars.

BY SUSIE KEARLEY



MONTACUTE HOUSE IS A STately HOME IN SOMERSET, ENGLAND, which was home to the distinguished Phelps family for over 300 years. Sir Edward Phelps, who constructed the house, was a lawyer who made his fortune in British courts and inherited a plot of land in Somerset upon his father's death in 1588. His father had envisaged that a grand house would be built on the estate, but he died before he could turn his dreams into a reality. Around 10 years later, Sir Edward began the construction of Montacute House under the guidance of a local architect, thought to be William Arnold. This highly acclaimed architect was responsible for the nearby Dunster Castle and Wadham College in Oxford.

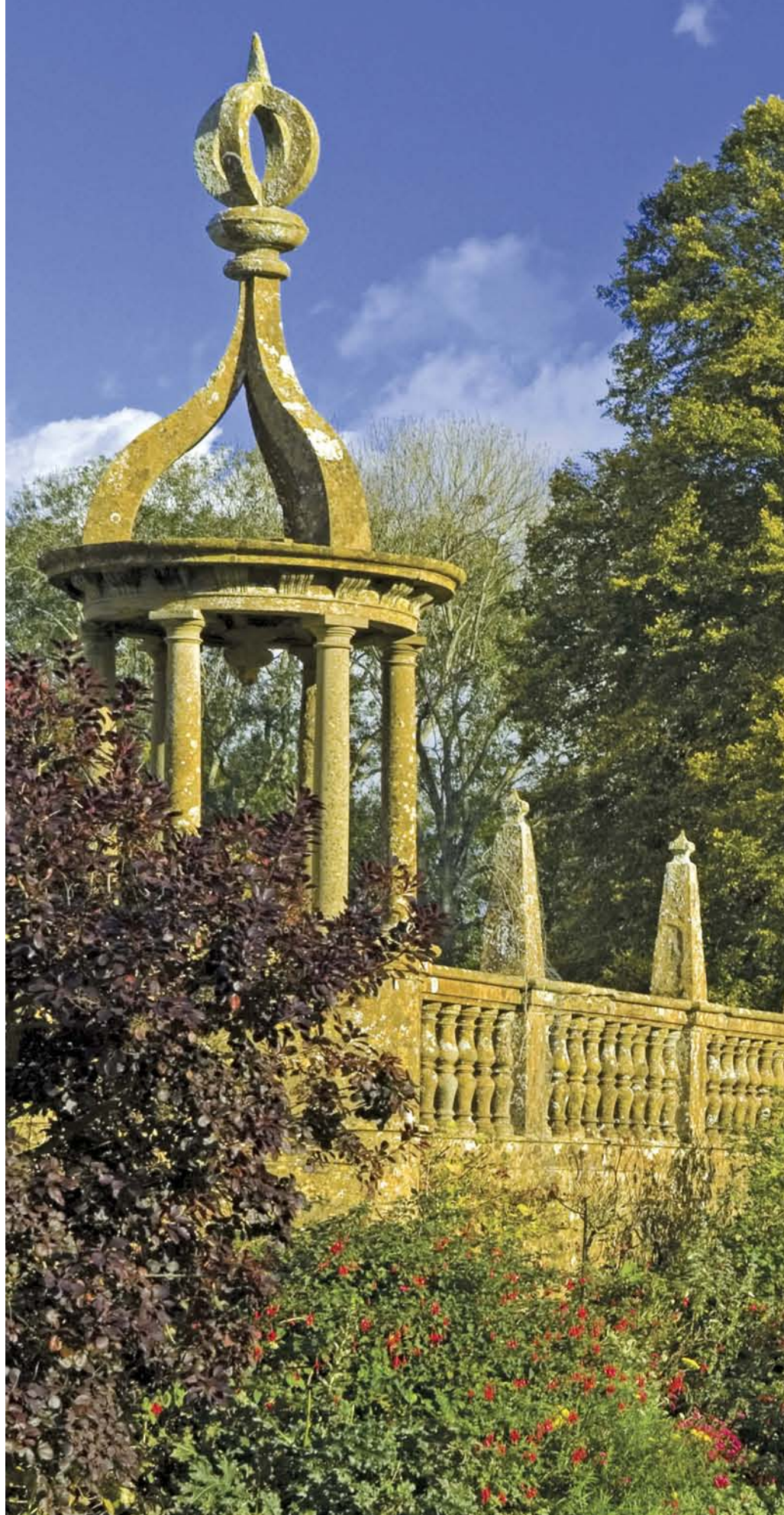


The East Front of Montacute House, Somerset, displays a variety of interesting stonework, as well as a wide expanse of lawn.

The building of Montacute House was completed in 1601—the same year that Sir Edward became a Member of Parliament. It was common for MPs to have country estates, which enhanced their social standing, so perhaps it's no coincidence that construction began two to three years before he was elected.

Sir Edward was well-received in British Parliament and became the Speaker of the House of Commons in 1604. His legal skills were used in some high-profile trials, and he was the opening prosecutor in the Guy Fawkes trial in 1605. He was awarded a high honor when he became the Master of the Rolls in 1611, making him the third most senior judge in England.

Montacute House is fit for a gentleman of Sir Edward's status, and it was built to impress. It's a classic example of the changing tastes of the period, and the move from Medieval Gothic to Renaissance-style architecture. It is built of golden Ham Hill stone and is set in a traditional English garden with rows of yew trees, stone urns and floral beds. The building has a courtyard, turrets, obelisks and pavilions, all of which create an enchanting, fairytale atmosphere. Until the early 20th century, the House provided a luxurious home to many Phelps generations. In the early 1870s, however, William Phelps gambled away the family fortunes, leaving the estate in dire financial need. His son, also named William, took over the estate in 1875, but its upkeep left him with money troubles, and he was forced to move out and lease it to a tenant in 1911. Then in 1931, Montacute House was handed over to the National Trust, after being bought by Mr. Earnest Cook (the son of travel entrepreneur Thomas Cook) for the Society of the Protection of Ancient Buildings. The secretary for the Society, Mr. A.R. Powys, grew up in Montacute House, so he had a vested interest in saving it.



A view of the formal gardens at Montacute House, Somerset, reveals a balustraded wall with rotunda and garden pavilion in the East Court garden.



Photo courtesy National Trust Images/Robert Morris



Back in the 17th century, perhaps the most eccentric resident was Sir Edward's son, Robert, a staunch Protestant, who was arrested and imprisoned in the Tower of London for his opposition to the Prince of Wales' romance with Catholic royal Maria Anna of Spain, daughter of Philip III. The relationship ended when the negotiations broke down, and the Prince eventually married Henrietta Maria of France instead.

During the Second World War, Montacute House was requisitioned and used as army barracks. When the conflict ended, it was refurbished with the help of generous donations, and then opened to the public. A bequest of furniture, paintings and tapestries also came from wealthy businessman Sir Malcolm Stewart upon the death of his wife, Lady Stewart, in 1960.

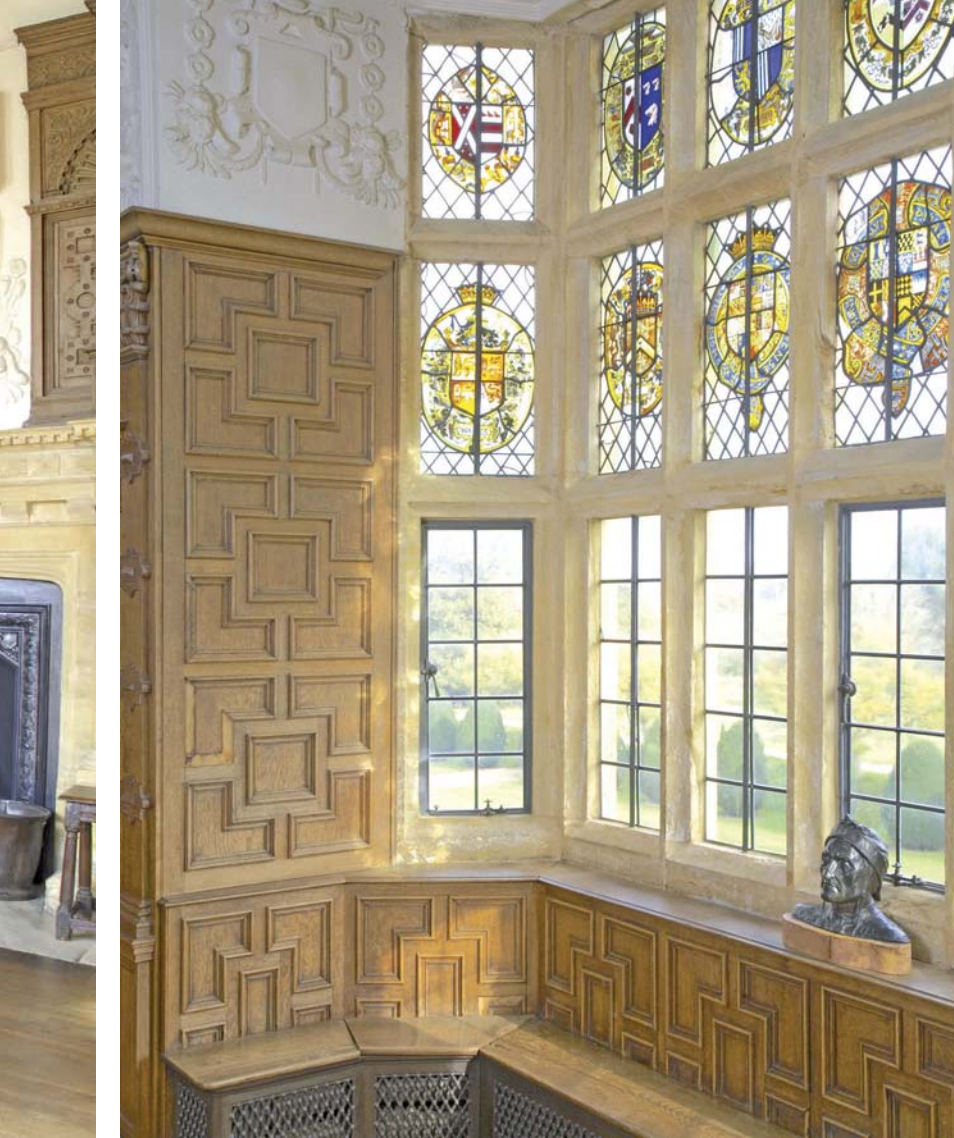
Today, the Long Gallery (which is the longest in England) serves as a museum for the National Portrait Gallery. An important collection of oil and watercolor paintings is displayed here. The house's East Front is decorated with climbing monkeys and other carved stone animals, while elsewhere the property has Gothic obelisks, classical statues and other fashionable delights of the era.

THE DINING ROOM

The Dining Room was originally part passage, part buttery, part pantry, but in 1915, Lord Curzon, who was leasing the property at the time, had it remodeled to create a single large room. The main fireplace has the Phelips Arms over it, dating to 1599, which suggests that this was one of the earliest parts of the house to be completed. The wall tapestry of a knight in armor dates to around 1480.

THE GREAT HALL

The Great Hall was used by servants for dining in the late 16th century. It's not as high as many Tudor Halls and is too low to house a minstrel's gallery, which makes it a little unusual for the period. The archways, decorated with pillars and carved stonework, divide the main room and the passageway. The room contains carved oak furniture, some of which comes from the French Renaissance period. A collection of centuries-old Phelips family portraits lines the walls.



“The building’s courtyard, turrets, and pavilions all serve to create an enchanting, fairy-tale atmosphere.”

Left: Replete with classic oak paneling, a 15th century tapestry and a 16th-century fireplace, the Dining Room also contained the family’s coat of arms, displayed on the wall above the hearth.

Middle: The Elizabethan stained glass windows in the Library show off the family crests, and add an impressive decorative element to the Library.

Below: This view of the Great Hall shows the screen that separates the Great Hall from the Screens Passage. The Phelps’ servants would dine in this hall, much like the servants dine in the basement of Downton Abbey in the popular TV series. Notice the grand candelabra from the days before electric lighting was installed.



THE CRIMSON ROOM

This grandiose bedroom was originally used as a “withdrawing room,” where the family could withdraw from public ceremonies that were often conducted in the Great Chamber. On special occasions, it would also be used as a private guest suite, in conjunction with the bedroom located next door to it.

This room once had heavy 18th-century tapestries on the walls to keep the drafts to a minimum. Today, the tapestries have been removed so that you can see the ornate carved wood paneling along the walls. The oak bed is detailed with King James I's coat of arms. The Charles II chair along the wall is made from carved walnut. The Crimson Room has an adjoining dressing room.

THE LIBRARY

The Library was originally called the Great Chamber. Guests would be received in this room and there would be formal dining followed by theatrical performances, musical entertainment and dancing. It later became a living room before eventually being converted into a library.

In the 18th century, the room was used for storage, and soon its condition deteriorated. Then in the 19th century, it was restored in Elizabethan style. The ceiling, paneling and bookcases reflect this period of history.

The room has an internal porch, which was quite common in Elizabethan houses and was originally located in the parlor below. Internal porches kept out drafts, and their ornamental design added to the grandeur of the room. In the 1830s, this one was moved from the parlor into the Library.

The charming Portland Stone chimneypiece is original to the house's construction, and is also the finest fireplace in the house. It was once adorned with classical nude statues, but they were removed during the 19th century because the Victorians thought them to be immodest.

The walnut chairs and caned seats date to the early 18th century. The library steps are mahogany, inlaid with tulipwood dating to 1779. The stained-glass windows are also original and a particularly beautiful feature, showing Phelps family heraldry by marriage.

Decorative plasterwork in the Crimson Room trims the walls, highlighting a selection of portraits that dates back to Tudor times.



Photo courtesy National Trust Images/Nadia Mackenzie



This beautiful gothic-revival internal wooden porch in the Library is typical of the porches found in Elizabethan houses. They helped keep drafts to a minimum and made the room look grand, which impressed visitors.



Left: The Drawing Room was used to entertain visitors and had an elegant fireplace that originated in another stately home, Coleshill House. It's decorated in 18th-century furnishings.

Right: The Hall Chamber contains a four-poster bed with drapes, decorative plasterwork over the hearth, portraits, a rug and period furniture.

Below: Decorated with portraits and ornamental plasterwork over the fireplace, Lord Curzon's Bedroom would have been the main bedroom in the house at one time.





THE DRAWING ROOM

The Drawing Room is furnished in 18th-century style and has a large and prominent fireplace, which came from Coleshill House. It was the room where the family would take visitors to relax, play games, enjoy hobbies and generally be entertained.

LORD CURZON'S BEDROOM

Lord Curzon's bedroom would at one point have been the house's main bedroom. It's at the top of the principal staircase, and it contains a four-poster bed, oak paneling, family portraits, a large ornamental fireplace and a rug. The Tudor décor in this room reflects the age of the house, and the mattress is covered with an ornate period tapestry.

In the 19th century, this room contained armor and weaponry. It's next to another bedroom, called the Garden Chamber, that Lord

Curzon used as a bedroom in the early 1900s. It had a plumbed bath hidden inside a wardrobe—the *en suite* of its day. This was during the early days of bathroom plumbing, and there were very few baths in the house.

THE HALL CHAMBER

The Hall Chamber was a main bedroom next to the Crimson Room. Both rooms were originally accessed through a door from the Great Chamber, but today it is blocked off. The accommodation was designed so that very important guests, such as royalty, could be given the entire suite for the period of their stay, including the Great Chamber. However, despite being designed to accommodate society's elite, by the time Montacute was ready to take guests, Queen Elizabeth I had died, and the Phelips had lost some of their prominence in high society.





An American Treasure

With a lineage that includes queens, presidents, generals and explorers, the Inn at Warner Hall is truly unique.

BY SARA BRIO
PHOTOGRAPHY BY JUMPING ROCKS

AS ANY LOVER OF VICTORIAN HOMES CAN TELL YOU, A PASSION FOR THIS PERIOD IS ABOUT MORE THAN SIMPLY APPRECIATING ANTIQUE ARCHITECTURE; at its heart, a love of Victorian culture encompasses a love of stories, of a building's unique ability to open a window to the past. This idea finds its truest expression in the Inn at Warner Hall in Gloucester, Virginia. From the moment inn owners and operators Theresa and Troy Stavens first drove up to Warner Hall, they knew they had found someplace special.

AN AMERICAN TREASURE

Theresa's favorite aspect of Warner Hall now is the fact that "it's the only property in the world that connects presidents, generals, queens and explorers." The original 600-acre plantation was given to Augustine Warner I in 1642 as compensation for bringing over new settlers to Jamestown, and he constructed the original manor house. By the time his son inherited the plantation in 1674, Warner had expanded it to several thousand acres. However, the historical connections do not end with Warner. Four generations later, Augustine Warner I's great grandson became a father, and his son, a boy named George Washington, would later come to be known as the father of his country. The Warner family is also directly related to Queen Elizabeth II, and Warner Hall is known as "the home of the Queen's American ancestors."

Unfortunately, the original 17th-century structure was destroyed in a fire in 1740, but the Warner descendants—the Lewis family—rebuilt the Hall on the existing foundation. Another fire in 1849 destroyed the central house, but thankfully was extinguished before the east and west wings sustained extensive damage. The central hall was then rebuilt when ownership passed on to the Cheney family prior to the turn of the century, who reconstructed the Colonial Revival mansion using the original floor plan in an effort to restore Warner Hall to its former state.

The Stavens worked carefully to ensure that the original molding in the house was preserved and restored, in order to maintain the stately grandeur of the architecture of this period.





caption goes here

“The most unlikely places ... can
be the most satisfying, but you have
to be willing to take the journey.”





The vintage style of the interior décor in the dining room helps further the antique ambience of the Inn. The rich, red wallpaper adds texture and splendor to the elegant table settings.

Another fire in 1849 destroyed the central house, but thankfully was **extinguished** before the east and west wings sustained extensive damage.





Warner Hall's rich and illustrious history meant that the Stavens needed to work closely together with the Virginia Department of Historic Resources.

Left: The rustic color palette gives the place a cozy feel. The large map on the wall reminds guests of the Inn's illustrious past.

Above: The large windows in the dining room offer excellent views of Warner Hall's vast acreage and allow light to stream into the room.

RESTORATION AND PRESERVATION

By the time the Stavens were introduced to the property through a chance encounter with a fellow historical aficionado in 1997, Warner Hall had already lived a rich and prestigious life and undergone many changes, but it was desperately in need of tender love and care in order to restore it to its former glory. Even in a state of disrepair, the house took the Stavens' breath away the moment they saw it, and they knew it was the property for them. Theresa and Troy also knew that the renovations ahead of them would be labor-intensive and arduous, but, as Theresa says: "We put all our peanuts into one basket and haven't really looked back since!"

January of 1999 began the painstaking process of closing on the property and obtaining the necessary legal and historical permits to ensure the restorations kept the house within historical preservation guidelines. Warner Hall's rich and illustrious history meant that the Stavens needed to work closely with the Virginia Department of Historic Resources as well as their own team of architects, engineers, builders and staff to maintain the historical integrity of the property. There needed to be a fine balance between historical preservation and modern amenities. The Stavens replaced all the mechanical systems in 1999 and brought them up to date to ensure that their guests could enjoy the history of Warner Hall in comfort. Through dedication, persistence



Top Left: Although the rooms are elegant and historical, they are also incredibly cozy and inviting.

Top right: Each room at the Inn at Warner Hall has its own unique story and character.

Bottom left: Looking at this antique writing desk, you can almost picture the Warner descendants writing letters to General George Washington, encouraging him at the start of the war.

Bottom right: Although the Inn at Warner Hall has every modern amenity necessary for guests' comfort, that doesn't mean you can't still enjoy a cozy fire in the antique fireplace.





and lots of hard work, the restored Inn at Warner Hall opened its doors in October of 2000.

Working with such a historic property isn't always easy. Despite the extensive renovations, the Inn at Warner Hall still requires daily care and devotion. Constant things command attention, but for the Stavens, that is simply part of Warner Hall's charm. From the 10-foot ceilings, to the handcrafted moldings, down to the pediments, every detail of Warner Hall speaks to the beautiful craftsmanship that makes it distinctive. The Stavens have worked the history of Warner Hall into the fabric of their lives, and that includes all of the Stavens, particularly their two dogs: George and Martha. Although there are daily challenges to face, the Stavens eagerly embrace the unique quirks of the property and, as Theresa cheerfully says, "Every day is truly a new adventure. You never know what might go wrong!"



From the 10-foot ceilings, to the handcrafted moldings, even down to the pediments, everything about Warner Hall attests to the beautiful craftsmanship that makes it distinctive.





AN EMBLEM OF THE AMERICAN DREAM

Warner Hall is a home that lives and breathes, a place where the past and present collide. Guests who stay at the Inn at Warner Hall come for more than just a quaint, cozy room: they come to step back in time, and it does indeed seem as though time stands still at Warner Hall. The Stavens encourage their guests to interact with the property and imagine themselves as part of its story. Indeed, as one gazes at the palatial manor house that stands stalwart and sure, overlooking the lush landscape surrounding it, you can almost sense the decades fading away into the simplicity of yesteryear. Stepping inside, you can feel flickers of hundreds of years of happy memories and bygone days hidden in the grand staircases and cozy interiors.

The story of the Inn at Warner Hall is connected to the very heart of America itself, because it is made up of the stories of people and their dreams. From the dream of finding new life in a burgeoning country, to the hope of rebuilding after devastation, to the passion for helping history come alive, Warner Hall truly represents the American dream. As Theresa says, “When a turn in the road is offered up, and you take it, it can lead you to the most unlikely places that can be the most satisfying, but you have to be willing to take the journey.”

One of Theresa's favorite features about Warner Hall is the 10-foot ceiling in almost every room, a distinctive element of the home.



Guests are free to roam the vast acreage of Warner Hall and take in all the beauty of the rural landscape.



Guests can engage in a wide variety of outdoor activities while staying at the Inn at Warner Hall. Complimentary kayaks, life vests and fishing poles offer guests of the Inn a chance to unplug from modern-day gadgets and get back to their roots.

THE SOUL AND SPIRIT OF WARNER HALL

History is etched into every facet of the Inn at Warner Hall, including the grounds, and guests are encouraged to wander, explore and engage with history in a very tangible way. There is a graveyard just a short walk from the house, which is one of the oldest in the area. The oldest grave there dates to the death of Warner Hall's original owner, Augustine Warner I, who died in 1674, over 100 years before the Declaration of Independence was signed. There are 12 other graves within the graveyard, making it both historically fascinating and slightly spooky. The graveyard is just another feature that makes the Inn at Warner Hall unique and historically alive. "It's not a cookie-cutter property," Theresa says. "It has a soul and a spirit, literally." It certainly does feel as though the past is alive—though not literally speaking, fortunately for graveyard visitors—for the guests who have taken the opportunity to absorb all of the glorious stories Warner Hall has to offer.



Benches dotted throughout the property allow guests to lose themselves in daydreams of the past.

Spruce Up

A few last-minute ideas will help get your period home ready for the season.

BY MATT MAZANEC

WITH THE HOLIDAY SEASON FAST APPROACHING, there is inevitably a long list of chores to complete. From preparing meals to decorating the house and tidying up, there seems no end of tasks to accomplish. To really make your house shine for the holidays, consider taking a few extra steps to make it feel truly authentic this season. With simple tasks anywhere from dressing up your front porch to welcome your guests, to re-wallpapering a room or two, here are several DIY projects to impress even the most discerning visitor.

A GRAND ENTRANCE

One of the first things visitors often notice when entering a historic home is the walls. While simple, painted walls may be fine for some, a true period home should be filled with rich, lush wallpaper to complement the architectural elements and design in your home. Often it can be hard to find authentic period wall coverings, but one company stands above all others: Bradbury and Bradbury. If you are looking for the highest quality wallpaper available, there is no competition. Bradbury and Bradbury have been creating beautiful hand-printed papers since 1979 that create a period look, from Victorian to the modern generation. Coordinating room sets are available to take the guesswork out of which papers will complement others. Rich designs and patterns, along with metallic sheens, are available too. While the paper may be priced slightly higher than others, there is no comparison. Bradbury and Bradbury papers are easy to hang, will last for generations to come, and since they are hand-printed, the quality is unsurpassed. They've even designed a line of lace curtains to complement your room set and give that cozy feeling while adding a bit of privacy. Whether you are looking for high Victorian style, Arts and Crafts or Atomic Age papers, Bradbury and Bradbury will be the only place you need to shop for the very best.



Photo courtesy of Bradbury & Bradbury

With rich patterning, a jewel-like palette and glowing metallic highlights, the Persian roomset by Bradbury & Bradbury captures the exotic feel of the Victorian Orient.





MAKE AN IMPRESSION

First impressions make all the difference. What if your front porch is looking a bit worn down? Consider replacing any broken or missing spindles. Many different types of spindles can be found in salvage stores, or at your local home improvement store, but in order to maintain the authentic character of your house, consider visiting westernspindle.com. Western Spindle not only has innumerable styles and designs of balustrades, spandrels, newel posts and railings in traditional wood products, but also offers them in polyurethane and reinforced with PVS, steel, aluminum or fiberglass, which will stand up to even the harshest winter elements. They have nearly any design to match your taste and they also offer custom designs to match your existing trim. You can also have your order pre-primed to save a step and get your porch done that much quicker. A simple spindle replacement is an easy way to make your front porch shine like new.

VINTAGE DETAILS

The tiny details are what take your period home from charming to stunning. Start by looking at your front door. Do you have a plain modern door handle, or do you have beautiful patina hardware that shines like jewelry? Simply replacing door handles, cabinet hardware, window locks or light switch covers really adds to the feeling

Designed by Bruce James Talbert (1838-1881), who was an influential person during the British Aesthetic Movement, the B.J. Talbert roomset is a suite of Bradbury & Bradbury wallpapers that will give your home an authentic period look.

that your old house has always retained its refinery. Charlestonhardwareco.com offers a superb collection of period hardware, from antique to reproduction at affordable prices. From doorknobs to strike plates, lock sets to cabinet hardware and so much more, they have everything your hardware heart could desire. Everything you need from the front door to the bathroom is available, and the selection is unsurpassed. From Victorian to Arts and Crafts hardware, you'll find what you're looking for. Their styles authentically reproduce the highly detailed ornamentation that modern hardware has often lost. In fact, Charleston Hardware is so highly respected in the field of restoration that the prestigious Historic Charleston Foundation selected them as the official licensee for their hardware line. You won't get a better endorsement than that.



Before

Before: While this historic home above had many of the right elements, it was missing a proper front porch.

Photography courtesy of Western Spindle

THE TOUCH OF A BUTTON

Push-button light switches are another easy way to add that great period look and still meet modern safety codes. Push-button switches with mother-of-pearl buttons add an element of luxury and shine you won't find in modern electrical hardware. These switches not only meet modern code, but also come in three-way switches and dimmer switches to suit all modern needs. They provide a character sound and feeling that simple modern switches just can't duplicate. To complement your period-style push-button switches, consider swapping out mismatched electrical plugs and using black outlets. These are easy to find, and with matching outlet and switch-button covers, your home will look like a true turn-of-the-century gem.

Some porches, like this one done by Western Spindle, will get more use if they are enclosed.





AFTER: With a porch renovation done by Western Spindle, this colonial home now looks magnificent.



Photography by Melinda Graham.

Doors can benefit from a new set of hardware, such as doorknobs, strike plates and lock sets. But these “new” additions can be actual antiques or reproductions from companies such as Charleston Hardware Company.



Vintage glass doorknobs can make an impressive difference in the overall look of your home. Details like this really do give a Victorian home a more authentic appearance.

RECASTING THE *Jersey Shore*

A charming cottage inn conjures Victorian seaside splendor.

BY SARA BRIO
PHOTOGRAPHY BY JUMPING ROCKS

THE STORY OF THE TOWER COTTAGE INN ALL BEGAN WITH A PHOTO. In 1973, Tony Haddad stared up at the home his parents had purchased in the seaside town of Point Pleasant, New Jersey and was perplexed by it. The house appeared to have been beautiful in its heyday, but currently it was sorely in need of restoration. It wasn't until an elderly woman appeared at the house with her granddaughter and showed Tony and his parents a picture of the house as it originally stood, a house that she had vacationed in as a child in the early 1900s, that Tower Cottage's rich history began to unfold.

RECONSTRUCTING THE PAST

The existing structure did little to convey the grandeur of Tower Cottage as it was originally built in 1883. The original home, commissioned by the first mayor of Point Pleasant Beach, featured a majestic tower that included a resplendent cupola and widow's walk. It was certainly a house fit for the best and brightest of Point Pleasant, and the home's most illustrious owner was John H. Backes, a judge appointed by Woodrow Wilson as Vice Chancery of the State of New Jersey, who used the home as a summer cottage when he took ownership in 1913.

A LABOR OF LOVE

As Tony and his father continued to unearth the story of Tower Cottage's original splendor, they became more and more passionate about seeing the property restored to its former glory. When Tony's father passed away in 2004, Tony decided to make his father's dream a reality, one that could be shared with everyone. "I purchased the home from my mother and sisters in 2005 with the specific intent of restoring it to its original grandeur as a tribute to my father," Tony says. And what an amazing tribute it turned out to be.



The restoration of the original tower on the Tower Cottage Inn was a “labor of love” according to innkeeper Tony Haddad. It certainly is one of the grandest houses in town.

After three and a half years of painstaking restorations, historical research and registration, and meticulous attention to every possible creature comfort, Tony and his wife Maureen opened the doors of the Tower Cottage Inn in September of 2008. Although they had to sacrifice precious storage space in order to build the guest rooms to their high standards of comfort and elegance, the finished product is stunning. The traditional tower now stands proud and tall once more. “Our guests never get lost coming home, as they can see the cupola from blocks away,” Tony says.

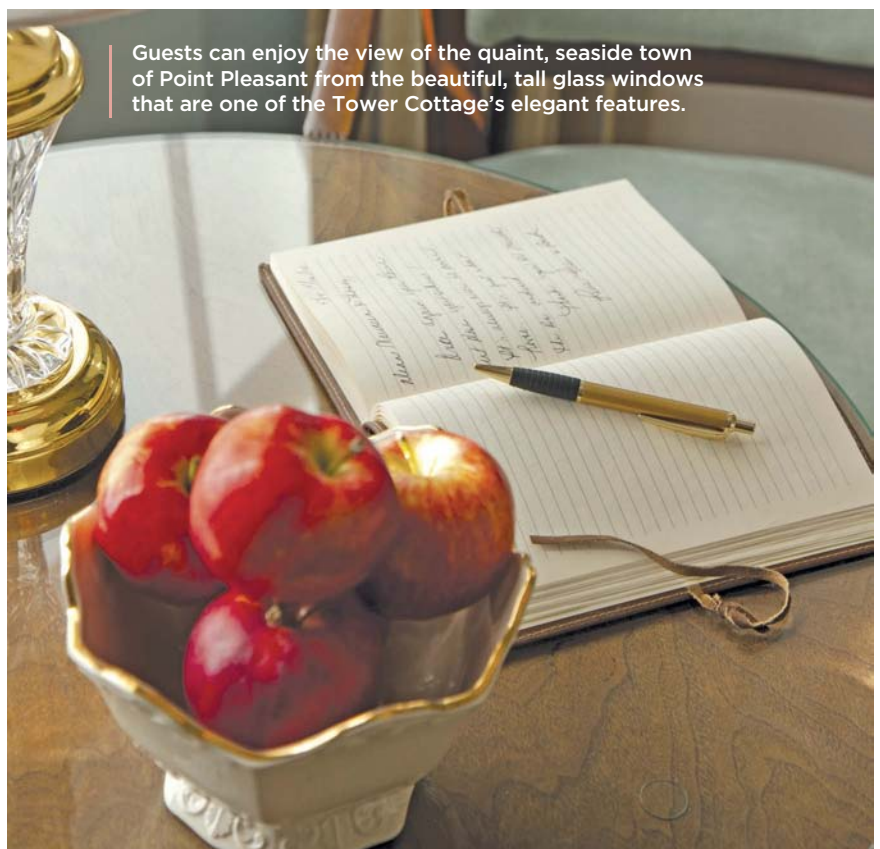
COMFORT AT EVERY TURN

However, wandering away from the Inn is probably the least of guests’ worries. Although the famous Jenkinson’s boardwalk and a charming shopping district with plenty of antiques stores are only a 10-minute walk from the bed and breakfast, the cozy rooms and delicious delectables make it hard to fathom leaving the Tower Cottage Inn in the first place. From Hungarian goose-down comforters, to crystal chandeliers, to Maureen’s home-cooked breakfasts and afternoon teas, no detail is too small when it comes to ensuring that the Haddads’ guests are always ensconced in luxurious repose.

The Tower suite is the epitome of Tower Cottage’s commitment to sumptuous amenities. Comprising the entirety of the third floor, the suite boasts 12-foot ceilings, a two-person Whirlpool within a marble bathroom, a flat-screen television, and a personal fireplace. As if these features are not already tempting enough, the room also includes its own private sitting room where guests can enjoy champagne and chocolate-covered strawberries.



Every room in the Tower Cottage Inn bespeaks cozy elegance, particularly rooms that feature these gorgeous crystal chandeliers.



Guests can enjoy the view of the quaint, seaside town of Point Pleasant from the beautiful, tall glass windows that are one of the Tower Cottage’s elegant features.

Each of the inn's guest rooms
"reflects the elegance of the English,
French and Italian influence that
enhanced the Victorian period."







Top Left: The Victorian Garden room is meant to remind guests of a traditional English garden. The delicate lace trim and lavender walls as well as the embroidered flower bedspread all contribute to the romantic garden feel.

Top Right: All of the guest rooms in the inn feature luxurious, monogrammed bathrobes, plush bedding and linens, and modern entertainment equipment.

Bottom Left: This room is called the Versailles Room, and with its sky-blue walls and lush, cream-colored brocade, it certainly looks fit for French royalty.

Bottom Right: The Tower Cottage Inn Bed & Breakfast, owned and operated by Maureen and Tony Haddad, first opened in 2008 and has received rave reviews ever since. From the Haddads' warm hospitality and home-cooked breakfasts down to the Inn's historical elegance and comfort, the Inn is a haven of rest and repose.







The elegant front porch is the perfect spot to sit, relax and take in the ocean air while sipping afternoon tea.

THE PAST CHECKS IN

It was this very Tower Suite that a couple celebrating their wedding anniversary booked in 2012. When Tony began to tell the guests the story of the Tower Cottage Inn and how it all began with a photo, the gentleman interrupted Tony and, surprisingly, said: “Yes, I know, because that was my mother.” The story of Tower Cottage had come full circle as the woman who inspired Tony’s father and, later, Tony himself, to restore Tower Cottage became a fixture of the inn herself. A photo album of her summers spent at Tower Cottage, which took her family two days via horse and buggy to reach, now resides in the Inn’s dining room.

Whether you are hoping to find a quaint seaside getaway for the family, experience a piece of New Jersey’s Victorian history, or simply enjoy a quiet weekend of antiquing, the Tower Cottage Inn can offer you a home away from home. Maureen and Tony will eagerly welcome you into the life of Tower Cottage and make sure you feel like a special part of its story.

A SUMMER OASIS

Although Tower Cottage did not begin its life as a bed and breakfast, the house has always served as a place of welcome retreat. Many of its owners throughout its 125-year history have opened Tower Cottage up as a summer oasis to friends and family. Some of the home’s more illustrious guests were invited to stay when Judge John H. Backes owned the home in 1913. Walter Scott Lenox of Lenox China and August Busch, one of the original founders of Budweiser, were among his more prominent guests. Tony and Maureen want to continue that tradition of hospitality, and they are dedicated to making each and every guest at the Tower Cottage Inn’s experience as comfortable and memorable as possible.



Shown here are the distinctive double columns typical of a Henry Howard design, which add another decadent touch to the Edgewood Plantation.



Rebuilding A LEGACY

Almost forgotten, a renowned 19th-century Louisiana architect finds his place in the sun again.

BY SARA BRIO

THE ABUNDANCE OF ECLECTIC AND STATELY VICTORIAN HOMES IN LOUISIANA IS NO SECRET, but

until now, the genius behind the majority of New Orleans' Victorian masterpieces had been lost to the annals of time. In his new book, *Henry Howard: Louisiana's Architect*, Robert Brantley unveils the story of one of the 19th century's greatest architectural masterminds: Henry Howard. Brantley's homage to Howard's work sifts through years of historical letters, ledgers, journals, civil records and photographs, comparing handwriting and architectural styles in order to ensure that Howard's immense contributions to the city of New Orleans, the surrounding cities and states, and architectural history in general, are given the recognition they deserve.



Left: Everything in the front room of the Belle Alliance Plantation adds to the height of the room, from the long windows and high ceilings to the intricate cornice work and the bright wallpaper.

Right: The parlor of the Belle Alliance Plantation is another example of Henry Howard's fluid design. The parlor flows seamlessly into the formal sitting room, but still maintains its own elegant atmosphere.

Right bottom: Originally believed to be the work of the architect James Gallier, 24 pages of handwritten notes have now proven that the Grinnan house was the work of Henry Howard. Howard's unique "Greek Revival denticulated molding," as Brantley writes, can be seen here in the front room.

A FORGOTTEN LEGACY

In the foreword, S. Frederick Starr begins to weave together the threads of time and show the story of how Henry Howard's name slowly disappeared from the buildings into which he poured his heart and soul, and the people who later worked for years to restore his reputation. "You now have before you the results of this combined effort by three devotees extending over a total of 67 years," Starr writes. "Howard created an architecture that expressed the hope—and fostered the illusion—that somehow that evanescent present would last forever. It never does. The destruction of his buildings began within his own lifetime, and by the time Henry Howard died, he too was forgotten. Until now." *Louisiana's Architect*

chronologically shows Howard's progression as an architect and the booming growth his career experienced in the 1850s and '60s. Cataloguing the confirmed properties designed by Howard and offering evidence for those believed to be Howard's, Brantley shapes Howard's story building by building.

To say Howard's work was "valuable" would be an understatement. Indeed, since the sheer amount of buildings that Brantley attempts to evidentially link to Howard during the Victorian era totals over 240—with projects ranging in size from small buildings to homes, sprawling plantations and municipal buildings, all the way to block-long shops and apartments—"prolific" would be a much more accurate descriptor.



Louisiana's Architect chronologically shows the progression of Howard's career and the booming growth it experienced in the 1850s and '60s.



STUNNING, STATELY COMFORT

One example of Howard's unique gift for crafting stunning plantation homes is the Edgewood Plantation, located outside of Natchez, Mississippi. Outfitted with beautiful, Italianate-style overhanging eaves, Edgewood Plantation sits high and majestic. Howard doubled the number of columns surrounding the entrance of the home, a classic feature of his designs, which helped contribute to the "tall" feeling integral to the Italianate style.

The interiors of Howard's homes are just as impressive as the grandiose exteriors that frame them. Howard blended sweeping staircases; spacious, lofty dining and sitting rooms; and broad, gabled windows in order to create homes that were elegant attributes



Photographs by Robert Brantley and Jan White Brantley

Left: The enormous dining room of the Robert Short house features a naturally lit alcove for extra sitting. This room is an excellent example of Howard's strategic use of space and light.

Left bottom: Incorporating arches and columns into the interior design of the house allowed Howard to connect rooms without sacrificing their own, unique place in the home.

Below: In the Short house, these arches allow the sitting room to be separated into two distinct spaces without closing off either room.

to the opulence of the era, but also comfortable, practical spaces. "Even now, people fortunate enough to reside in his houses comment on how pleasing they are, testimony to Howard's understanding of the humane dimensions of his art," Brantley writes. Another distinctive element of Howard's designs is the inclusion of kitchens and utility rooms in the main part of the house. Brantley notes how kitchens in this period were usually set apart from the main house to decrease the likelihood of fire damage. He suggests that Howard's inclusion of them as an integral part of his design is indicative of his Irish upbringing and the desire to coalesce his childhood influences with his architectural career.

The Robert Short house, commissioned in 1859, is a prime example of Howard's ability to combine elaborate structural detailing and design with comfort and functionality. The entire lower floor of the house is connected via columns and archways that separate the distinctive rooms without closing them off. This architectural design evokes fluidity and elegance, most evident in the Short house's dining room. Howard balanced the room with floor-to-ceiling windows on one side and a windowed alcove for extra seating on the other, so that light floods the space and reflects off the high ceilings, which are laced with intricate cornice work that Brantley calls "the best of the craft."



Specifically trained as a stairmaker early in his career, Howard utilized staircases as a means to further his spectacular designs.

The Robinson house is still one of the most spectacular Victorian homes in the Garden District of New Orleans. Originally attributed to James Gallier, Brantley notes specific touches of traditional Howard designs that make him believe that Henry Howard was originally commissioned to draw up the plans for this house.



UNLIKELY OPPORTUNITIES

Unfortunately, the circumstances that led to so many opportunities for Henry Howard to leave his mark on the skyline of New Orleans also led to the loss of many of his masterpieces. Because real estate was so precious and the demand for housing so high, New Orleans was packed tight with blocks of apartments and shops, which meant the city often lost multiple businesses, municipal buildings and residences anytime a fire broke out. As a prominent name in architecture, Howard was often commissioned to rebuild structures that had burned down; when the Fair Grounds were lost due to an arson fire in March of 1871, Howard was commissioned to rebuild the entire complex and track. However, the fires that offered Howard some of his greatest opportunities also later claimed some of his finest work.

RESTORATION AND RECOGNITION

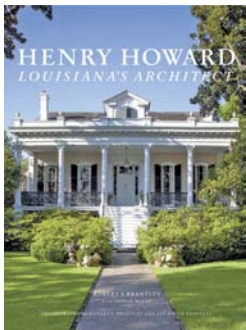
Louisiana's Architect offers its readers a fascinating glimpse into the life of one of the Victorian era's most prolific architects. From humble beginnings in Ireland to a whirlwind career of architectural achievement, Henry Howard's life is a scintillating story of fame, loss and restoration. Through groundbreaking research by Robert Brantley and Victor McGee, the true extent of Howard's contributions to the history of Victorian architecture has been brought to light for lovers of Victorian homes to appreciate once again.



The luxurious, plush decor of the Short house living room further adds to the ambience of Howard's already-stately design.

UPSTAIRS, DOWNSTAIRS

Many architects forget to incorporate the simple elements of the home into their design, but not Henry Howard. Specifically trained as a stairmaker early in his career, Howard utilized staircases as a means to further his spectacular designs. As Brantley explains, "Howard's early training as a stair builder informed his graceful explorations of the spatial effect of stairs throughout his career." The staircases in his plantation homes seem designed as the means by which Mardi Gras Princesses should always make their grand entrances. Featuring sweeping banisters and gravity-defying curvatures, Howard's staircases are shining examples of his meticulous attention to detail, which sets him apart from other architects of his era. Whether outfitted in cast-iron or wood, Howard incorporated whatever material his clients desired in order to transform a seemingly mundane feature of the house into something extraordinary. Instead of hiding the staircases behind walls or placing them at the back of the house, Howard often designed his houses around featuring the staircases, presenting them prominently in the entrance hall of the home.



Henry Howard: Louisiana's Architect by Robert S. Brantley. Published by Princeton Architectural Press and The Historic New Orleans Collection, © 2015; papress.com.



Henry Howard is also known for uniting multiple architectural styles. Here the Italianate and the Gothic combine in a unique pairing that lends the Short house a feeling of mysterious elegance.



The overhanging eaves on the Archibald Montgomery house's exterior are a classic feature of the Italianate style that Henry Howard incorporated into so many of his iconic designs.



The only way you'll snag the best finds at a flea market is if you're willing to put the time into discovering them.

STALLED DELIGHT

This typical stall can be seen at a flea market in Round Top, Texas. It has everything from signs to cookware to small dolls. The variety of items begs for their stories to be told and makes chatting with the vendor easy.

Treasure AMONG TRASH

Learn essential tips and secrets for shopping flea markets from an expert treasure hunter.

BY STEPHANIE BAKER
PHOTOGRAPHY BY ANDREW WOOD





SMILING GLORY

Old movie posters, neon signs and large advertising signs from companies that don't exist anymore create a nostalgic vibe in a room for vintage Americana. Finding an original poster or sign can make a room even more unique.

HAVE YOU EVER WANDERED AROUND A FLEA MARKET AND THOUGHT TO YOURSELF,

"How am I ever going to find something I want in all this junk?" If so, you're not alone! If you don't frequent flea markets, they can be an overwhelming challenge to overcome, and you may fear that you'll never actually come away with great vintage finds. Geraldine James, a home buying manager for the department store Selfridges, spends most weekends at flea markets and has visited them all over the world during her travels. In her new book, *Flea Market Secrets*, she shares the knowledge she's gained over the years, including how to navigate a large flea market and how to determine if an item is worth the cost or not.

SHOP TIL YOU DROP

The only way you'll snag the best finds at a flea market is if you're willing to put the time into discovering them. Plan to spend a whole day at the event, but don't expect to find everything you want in one day, especially if you're looking for chairs or sofas. "Be prepared to hunt for several months to get exactly what you want," Geraldine says. It can be difficult to find matching sets of furniture, but keep in mind that it's also fashionable to mix styles, finishes and colors. When you're searching for larger furniture, make sure you have a way to transport it from the market to your home, and do plenty of research beforehand to make sure it will continue to stand the test of time.



When looking for kitchen items, determine whether you want something practical or purely decorative. “Hunting for antique kitchen equipment and utensils is a fascinating journey of discovery,” Geraldine says. “The pieces are not always easy to identify, especially if they are no longer relevant in today’s kitchen, having been replaced by snazzy appliances, or the task is no longer performed at home.” Most likely, you’ll come across an array of kitchen items being displayed all from one home. Take the time to sort through the items and find the gems for your home.

VINTAGE STORAGE

Antique luggage doesn’t have to be used for travel anymore. Old suitcases make great storage chests or bedside tables—and you don’t have to worry about the abuse they would receive in travel.



You may also come across beautiful vintage items that don't fall into any category for your home—objets d'art, as Geraldine calls them. "They're not necessarily expensive, but they are always beautiful in the eye of the beholder," she says. It may take some time to find the good items that will add value to your home, but it will always be worth it.

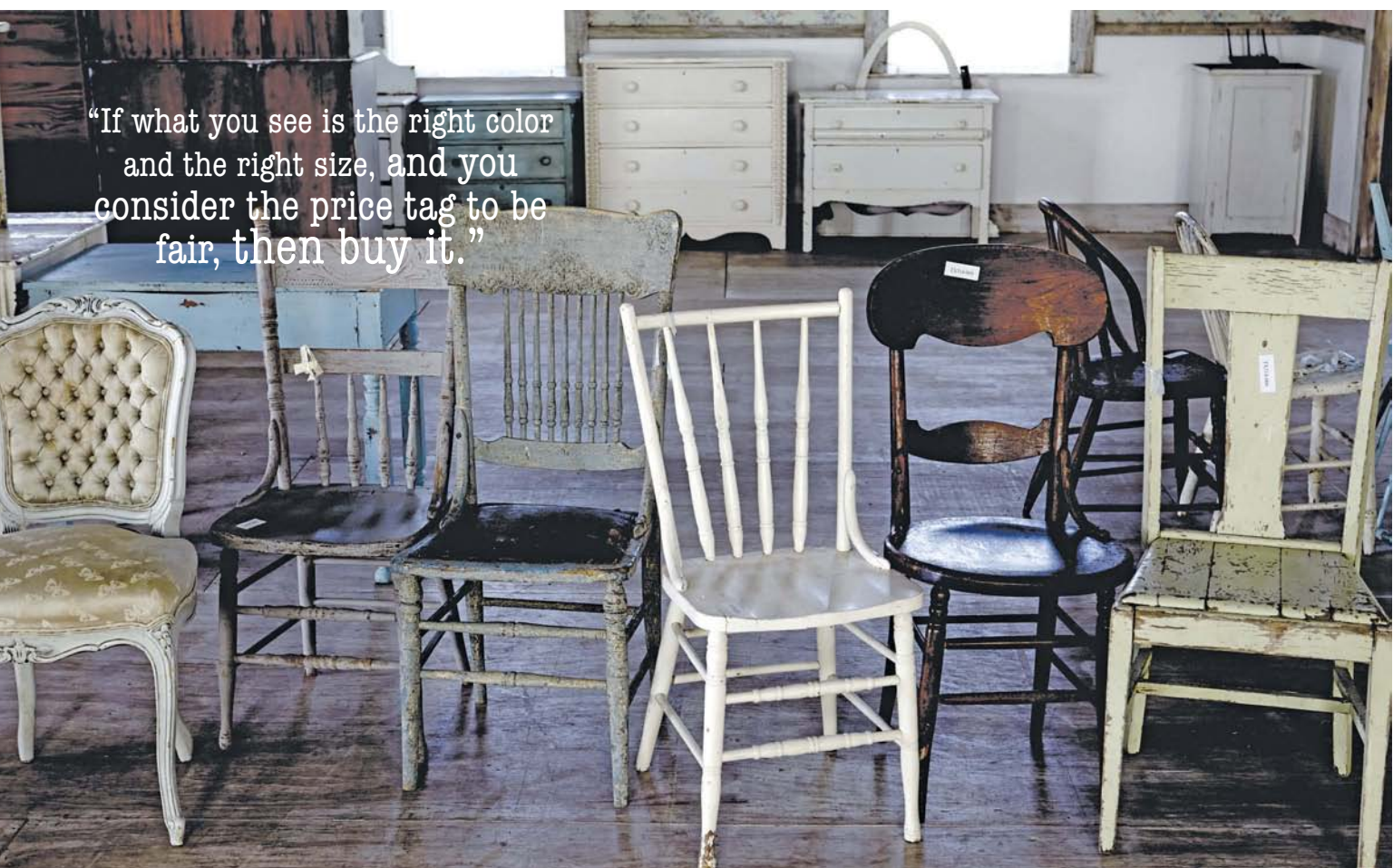
TO BUY OR NOT TO BUY

Sometimes, you'll come across a beautiful antique that you think you have to own—but it's so damaged that the cost to repair it will double the original cost of the item, and suddenly it's not so beautiful. In order to avoid discovering this after you've purchased the items (all flea-market purchases are non-returnable), there are a few things you should check before purchasing. Many vendors don't restore sofas or other furniture because most buyers are looking for authenticity. You may want the authentic look as well, but if you're planning on sitting in that sofa, you'll need to factor in cleaning and reupholstering to the initial cost. Do your research before-

hand and you'll know an estimate of how much the repair will cost; this way, if you decide the item is worth the extra cost, you won't have to worry about someone else snagging it first.

Check wood furniture for woodworm by looking for fresh holes with a clean-edged appearance. If you're buying vintage clothing, check for stains, moth holes, tears and burns to determine if you should purchase the item or not. If the clothing is only for décor and not to be worn, then you may not mind the wear and tear.

"If what you see is the right color and the right size, and you consider the price tag to be fair, then buy it," Geraldine says. Wishing you had bought an item after it's too late is not worth the cost of saving a few bucks. There are always ways to make a flea-market find work in your favor. For example, perhaps you find a stunning vintage blanket, but you already own an abundance of blankets—you can always put them on a rotation in your home, based on the season. As Geraldine says, "The real joy for me of shopping at flea markets is finding the unexpected. I have many treasures in my home that I simply fell upon by chance."



SEATED PLEASURE

Finding matching sets of chairs can be difficult, but sometimes having mismatched chairs in your kitchen or dining room gives the space added character and charm. These chairs, though they range from basic and plain kitchen chairs to intricate and decorative dining chairs, were each chosen for their patina and character.

You may also come across beautiful vintage items that don't fall into any category for your home—**objets d'art**, as Geraldine calls them.



DUMMY MODELS

These tailor's dummies come in sections—easily adjustable to fit the size of the garments they are modeling. If you don't sew, vintage mannequins are a great place to pin or hang jewelry, belts or hats.

KNOW BEFORE YOU GO

Before heading into a flea market, keep in mind these three tips from Geraldine:

1. MAPPED OUT

Download a map of the flea market beforehand. Use it to plan your route around the market, and, during the day, you can take notes on the map—places you want to revisit or maybe jot down some varying prices. It also helps to bring a notebook and pen; if you're planning on buying furniture, make sure you have all the measurements you need written down.

2. RESEARCH IN MIND

Take advantage of the Internet before going flea market foraging. In order to get the best deals on antiques, you'll want to know what you're talking about when bargaining with the vendors. If you have something specific in mind for the day, make sure you do as much research as you can beforehand—check what usual prices are, what markings on the item make it authentic and the history of the item.

3. TRUST YOUR GUT

Mentally prepare yourself beforehand to trust your instincts—if something feels off about an item, then don't buy it, but if you fall in love with a reasonably priced item, don't hesitate to purchase it! Plan to have discussions with the vendors about different items and learn as much as possible. Also, be prepared for a long day of walking around; wear comfortable shoes and dress for the weather.



*Flea Market Secrets:
An Indispensable
Guide to Where to Go
and What to Buy*
by Geraldine James,
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AN ALTERNATE Victorian Age

What if steam locomotives could fly, and Victorians escaped to lavish country estates on floating islands? These fantasies come true inside the Steampunk movement.

BY VICTORIA VAN VLEAR

THE VICTORIAN ERA WAS A PERIOD FULL OF INGENUITY, VISION AND IMAGINATION.

The inventions that appeared during Queen Victoria's reign include the photograph, telephone, radio and electric telegraph. The Industrial Revolution was in full swing, but electricity hadn't yet penetrated every home. Steam powered much of the machinery available, and railways soon became the fastest method of travel. Businessmen and scientists were thinking outside the box to develop products of efficiency and comfort.

Enter steampunk, a modern movement that reimagines the Victorian Era on a backdrop of science fiction. Steampunk fans love creativity, ingenuity, history and the opportunity to work with their hands. In his new book *Steampunk LEGO*, author Guy Himber combines these elements with the popular building blocks. LEGOs aren't just toys for small children. Himber has collected a myriad of LEGO inventions that were inspired by the Steampunk movement. A humorous commentary by several of Queen Victoria's subjects accompanies the fun images and documents the new inventions that will revolutionize the age.

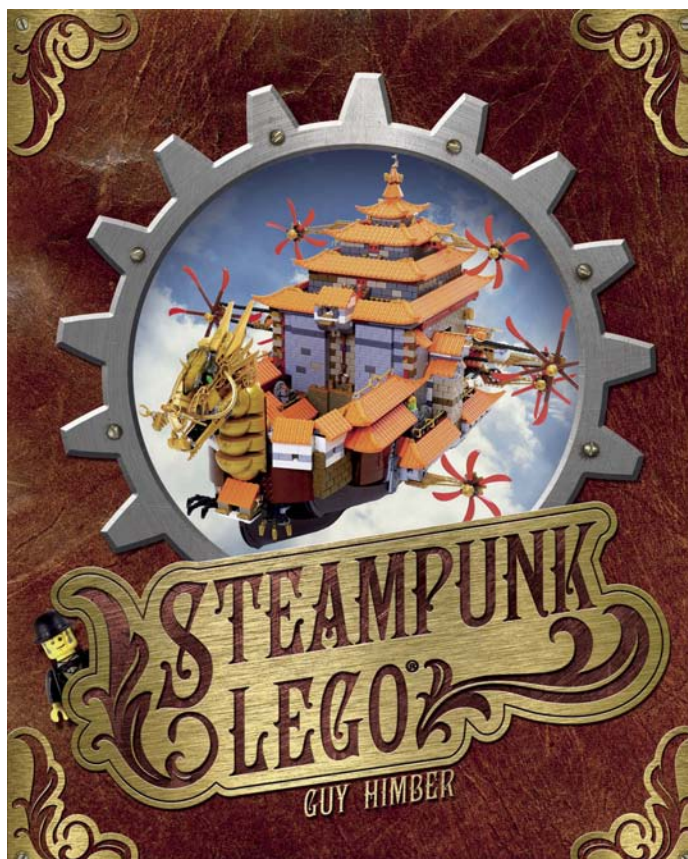
Steampunk is a subgenre that combines the inventiveness of the Victorian era with the **fantastic elements of science fiction and fantasy.**

WHAT IS STEAMPUNK?

Steampunk is a sub-genre that combines the inventiveness of the Victorian era with the fantastic elements of science fiction and fantasy. Himber describes it as “a creative genre that imagines an alternate history of 19th-century technology. Its devotees employ a fanciful blend of fantasy, science fiction and historical adventure.” Steam power, cogs and gears, metal and leather materials—all of these elements take center stage in steampunk inventions. Fans of the genre are often creative artists of all kinds, and there are steampunk books, music, art, costumes and jewelry. Even mechanical items such as lamps, keyboards and clocks can have steampunk flair. Even films like 1968’s *Chitty Chitty Bang Bang* contain steampunk elements—cars that fly, elaborate inventions, far-off kingdoms and traditional Victorian clothing.

H.G. Wells and Jules Verne are the heroes of steampunk with their fantastic inventions set in the Victorian Era. Even though their works were contemporary at the time and helped establish science fiction as a genre, the novels would be considered steampunk if they were published today.

Though the movement gained traction in the 1960s, the term “Steampunk” didn’t appear until the 1980s, when a novelist came up with the term to categorize himself as well as several other authors. The idea of a Victorian fantasy with an alternative history caught on, and it is now a complete subculture. Steampunk conventions meet across the country, where attendees dress up in corsets and floor-length skirts, old-style suits, top hats and parasols. Many wear goggles and aviation hats in preparation for flight in an airship or powered air balloon.



Steampunk LEGO by Guy Himber, published by No Starch Press, © 2015; nostarch.com.

THE QUEST

Steampunk LEGO begins by introducing its readers to the two characters who narrate the book. Sir Herbert Jobson is a knight who serves Queen Victoria as the Queen’s Chronicler of Technology. The book is a compilation of his research, for which he “ventures around the world and reports on exciting developments in the Sciences and their potential for civilian and military applications.” His assistant, Lieutenant V.P. Penfold, is a recruit from the Queen’s Guard. He tempers Sir Herbert’s eccentricity with a “nimble mind and a voracious appetite for knowledge.” Together, they seek out new scientific inventions and bring back word to their Queen.

The book opens with a dire note from Sir Herbert: “If you come into possession of this journal, it means that I have fallen at the hands of a dastardly plot. Whatever the circumstance, you are commanded to pry this book from my cold, dead fingers and take it posthaste to Her Majesty, Queen Victoria. Rest assured that you shall be compensated handsomely for this service. – Sir Herbert Jobson.”

CATCHING ROCKS

BY FELIX HERZBERG

H.G. Wells and Jules Verne are the heroes of steampunk with their fantastic inventions set in the Victorian Era.



A vessel for true explorers, Catching Rocks boasts an onboard dirigible for scouting beyond the train's most lamentable limitation: the track. Initially designed as a purely exploratory vessel, it was later outfitted with grand seine nets and put into service to help collect the various small particles of Cavorite detritus that have recently collected over the skies in the north end of Britain.





VON BENTLEE BY LAZLO KISSIMON



Von Bentlee © Lazlo Kissimon



Steampunk fans love creativity, ingenuity, history and **the opportunity to work with their hands.**

Wealthy entrepreneur and bon vivant Drador Bentlee built this highly embellished vehicle. After earning copious profits through his breadfruit-importing firm, Bentlee turned his attentions to creating the most decadent and luxurious craft ever constructed. Unhampered by budget or common sense, the Von Bentlee has become a symbol of "flash" over substance. Catcalls accompanied the maiden voyage of the Von Bentlee as it rolled pompously down King's Road this past winter.

Author
Guy Himber
poses with
the tools of
his trade.



THE INVENTIONS

Steampunk LEGO uses ten different categories to explore different types of inventions. The book opens up with locomotives and steam engine trains. This includes inventive locomotives such as the Cornwall Cannonball, a small train that we are told received its nickname “because it is designed to explode upon impact with enemy railships (or anything else, unfortunately).”

Next come the monowheels, bicycles and horseless carriages. In a monowheel, the driver sits suspended inside a giant wheel that can roll in any direction. Sir Herbert comments, “By sitting within a single great wheel, one is afforded all of the splendor of a traditional buggy without the troublesome bother of the other three wheels.” The Victorian era also saw an increase in the popularity of bicycles. *Steampunk LEGO* features a charming set of inventive two- and three-wheeled vehicles, including some that move by the power of steam.

Sir Herbert also chronicles a collection of the eerie Automaton—machine men. Scientists have designed these robots as

weapons of war that can be ready for battle at a moment’s notice. Sir Herbert comments that “many are so lifelike that they could don tailcoats and play host at a proper gala.” Automaton will show the world the power of the British Empire and strike fear into the hearts of the bravest men. One such invention, the Man-Machine, was designed with the help of Nikola Tesla.

Sir Herbert delves into the depths of the sea to study underwater vehicles such as the Scorpion Sub, which resembles a giant scorpion fish. Then he and his faithful sidekick take to the skies to explore airships. One spectacular ship, the Golden Empress, is a product of the Qing Dynasty that shows China’s awesome power. The airship is a small city, with the figurehead of a large dragon as its vanguard.

Overall, *Steampunk LEGO* is both entertaining and worth the read. It would be a particularly good find for would-be adventurers, steampunk fans and those who enjoy model airplanes and other small works of craftsmanship.

GIVE YOUR HOME SOME STEAMPUNK STYLE

Color and material. Think about the materials that the Victorians used during the Industrial Era—metal, copper, bronze, leather and dark wood. Incorporate these rich tones and textures into your décor. Try items such as dark leather chairs, rugs with strands of gold and large wood tables. These additions will give your home a strong, opulent feel.

Exposed light bulbs and pipes. Electricity was new technology in the 1800s, and the privileged few who could afford it didn’t hide their wires and pipes inside the walls. Look for ways to emphasize the nuts and bolts of electricity and plumbing with exposed bulbs that don’t hide behind lampshades and gleaming metal pipes that snake along the walls of the room.

Cogs and gears. Victorians were fascinated with the construction and composition of objects. Find accent pieces that expose gears and cogs, such as clocks, lamps and picture frames. You could even create your own fantastical steampunk accents with old clock or bicycle gears. If you don’t know where to start, try browsing Etsy.com for creative items and ideas you can incorporate.

Movement. The steam locomotive was the fastest transportation humans had ever experienced, and the Victorians hankered for more. Incorporate their longing for movement into your décor. Display wall art, fabric and accent pieces that feature hot air balloons, aviator goggles and blimps. To incorporate the fantasy side of steampunk, include ideas such as floating islands and airships.

Photos reproduced from *Steampunk LEGO*, with the permission of No Starch Press. © 2015 by Guy Himber.

VINTAGE GLORY

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For more of Angie's DIY tips and ideas, visit her blog at knickoftime.net. Grain sack fabric from Decor Steals, decorsteals.com.

MAGNIFICENT MAJOLICA

Page 18

For more of Lidy Baars' decorating tips and antiques, visit French Garden House, frenchgardenhouse.com.

GEORGIA FARMHOUSE REIMAGINED

Page 30

DeeDee Harvey, interior design and decorator, e-mail: deedee@showhousehomeandgarden.com, website: showhousehomeandgarden.com.
Dawn M. Fritz, Marketing Manager, Historical Concepts, Architecture & Planning, website: historical-concepts.com.
Todd Stone Photography, email: todd@todd-stonephoto.com, website: toddstonephoto.com.

QUALITY & QUIRK

Page 38

For more information on Serena's interior design service, visit serenawilliamsellistd.co.uk.
For more information on David's sculpture, visit dwe.com.

A HOME FOR AGES

Page 52

Montacute House is located in Somerset, England, TA15 6XP; phone 01935 823289; email: montachute@nationaltrust.org.uk.

AN AMERICAN TREASURE

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To visit or to learn more information: The Inn at Warner Hall, 4750 Warner Hall Road, Gloucester, VA 23061. Phone: (800) 331-2720, e-mail: info@warner-hall.com, website: warnerhall.com.

SPRUCE UP

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Period style wallpapers and roomsets: Bradbury.com.
Vintage style door handles, cabinet hardware, window locks or light switch covers: [Charleston Hardware Company](http://CharlestonHardwareCompany.com), Charlestonhardwareco.com.
Porch restoration: Western Spindle, westernspindle.com.

RECASTING THE JERSEY SHORE

Page 82

To visit the Tower Cottage Inn: Tower Cottage Inn, 1013 Forman Avenue, Point Pleasant Beach, New Jersey 08142, phone: (877) 766-2693, email: stay@thetowercottage.com.

REBUILDING A LEGACY

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TREASURE AMONG TRASH

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AN ALTERNATE VICTORIAN AGE

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Steampunk LEGO by Guy Himber, published by No Starch Press, © 2015; nostarch.com.



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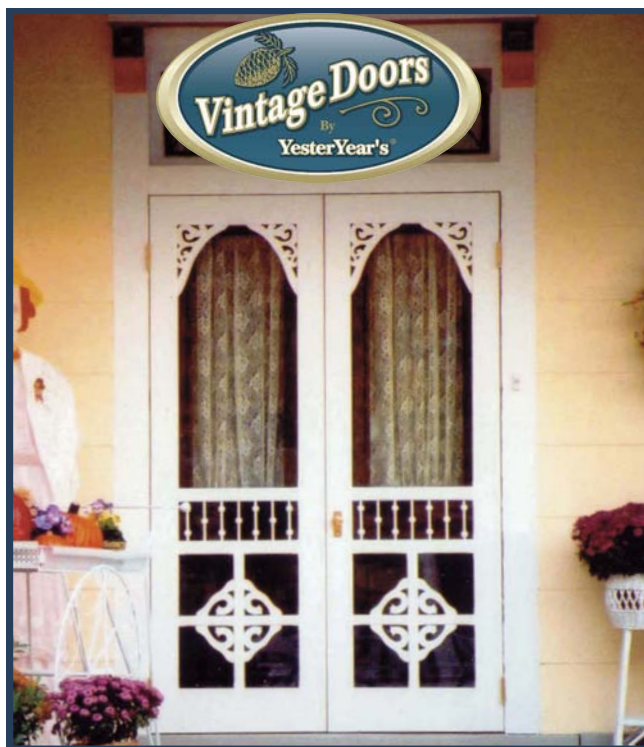
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12 TIPS *for* Flea Market Shopping

BY MERRIE DESTEFANO
PHOTOGRAPH BY ANDREAS VON EINSIEDEL

1. **Ask the vendor, "Is that your best price?"** With polite back-and-forth bantering, you should be able to get the price down approximately 10 to 20 percent.
2. **If possible, go to the event early and be prepared to stay late.** Earlybirds get the best selection, while those who stay late find vendors willing to make better deals at the end of the day.
3. **Take cash.** Have an assortment of small bills, and keep them in a safe pouch or in a front pocket.
4. **Take a bottle of water and a snack with you.** Don't let low blood sugar affect your decisions.
5. **Look for ways to upcycle items** that may be broken, scratched, dented or need a little TLC.
6. **Wear comfortable shoes.** Also, either bring some sunscreen or consider wearing a hat.
7. **As a rule, the more you purchase from a particular vendor, the better the price you'll get.**
8. **If you absolutely love it, buy it.** Don't second-guess yourself on true love.
9. **Take a folding, rolling cart.** Or at least take a few large shopping bags to carry all your loot.
10. **If you're looking for something that has to fit in a certain space, bring a tape measure.**
11. **The more familiar you are with the prices of items you're looking for**—like vintage silverware or McCoy pottery, for instance—the more you'll recognize a great deal when you see one.
12. **Don't forget to check local yard sales and thrift stores for deals** that are often even better than those at flea markets.

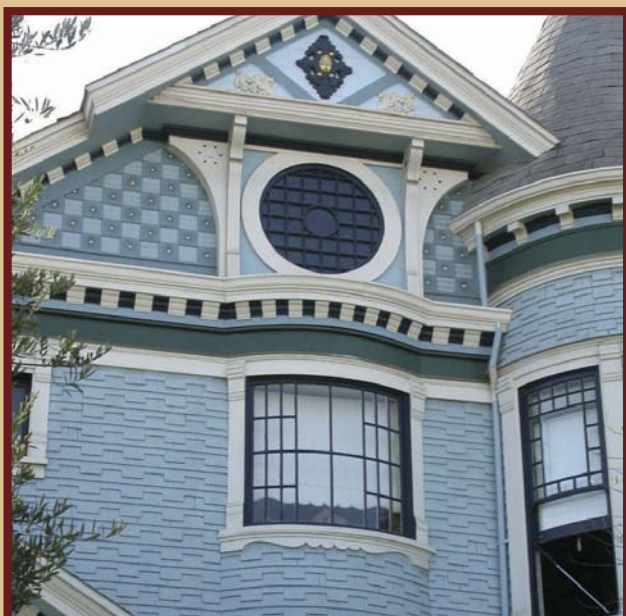


To see more of Lazonby Manor, pictured here, check out the story on page 38.

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